SCREEN RADIO MUSIC STAGE

VARIETY

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TROUPING THE HARD WAY

Hope for AFM Peace Plan Stirs Record Cos.; Victor Maps Big Bally

Apparently anticipating a settlement of the recording controversy following the American Federation of Musicians' executive board meeting (now in session, during which AFM prexy James C. Petrillo promised to formulate peace terms), at least two of the major disc manufacturers are stirring. Victor Records has prepared what seems to be an unusually extensive advertising campaign for the early part of 1943. It has set up spreads for several national mags, including Life, Time, Colliers', and numerous promotion ideas.

Columbia Records, which has indulged in the same sort of exploitation in the past, is checking up on forthcoming film tunes. Manie Sacks, head of the N. Y. office, leaves for Chicago and Hollywood Feb. 12 to look over studio writers' output and make a general checkup.

Sacks spent most of last week in a hospital in Philadelphia because of

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Spanish Troupes Backed By Franco Would Hypo Mother Country in B.A.

Buenos Aires, Jan. 20.

Apparently the result of official hypo from the Spanish government of Dictator Francisco Franco, increasing number of Latin theatres have skedded, or are already presenting, Spanish dramatic works, revues and comedies, all aimed directly to glorify the idea of 'hispanidad' as against Pan-American solidarity.

In most cases propaganda content is not overly apparent, but insidious point is that practically all the works follow the Goebels-inspired Falangist propaganda line of 'ties with Mother Spain,' similarity of racial, religious and cultural backgrounds in Latin America and Iberia, etc. Number of the companies are direct imports from Madrid and Barcelona, sent with blessing of the Franco government, while others have been here for a long time and hope to cash in from the Berlin-aided Madrid handouts.

Although U. S. films dominate among imports and U. S. ideas hold the majority of air time, U. S. has been notably lax in promoting stage production, a field in which the Axis has been active.

'Tobacco Road' Still Wow in 10th Pitt Visit

Pittsburgh, Feb. 2.

'Tobacco Road' continues to be the theatrical phenomenon of the generation here. Playing the Nixon last week for the second time this season and its 10th time in Pittsburgh, saga of Jeeter Lester smashed through with over $12,500 at $1.50 top, beating its October mark by over one grand.

Altogether likely that 'Road' will return again in April, probably for two weeks.

Lt. Col. Zanuck's Book

Lt. Col. Darryl Zanuck's book, 'Tunis Expedition,' is being rushed out by Random House for early publication.

It's a revealing, 40,000-word piece, including pictures of his recent trip with the U. S. Army. Life mag will shortly devote a layout to the pix portion.

Grace Moore Will P.A. At N.Y. Roxy

Grace Moore will play her first picture house engagement in 10 years at the Roxy, New York, where she is booked for two weeks beginning March 10. There is an option for a third week.

Salary for the Roxy date is being kept on the q.t., but it's unquestionably much higher than the $3,000 weekly the Metropolitan Opera star received in 1933 for a two-week engagement at Loew's Capitol on Broadway. At the Roxy Miss Moore will be coupled with 'Young Mr. Pitt' (20th), English-made starring Robert Donat.

Booking of Miss Moore by Sam Rauch, Roxy's show-buyer, points up the plan of the theatre's operators, A. J. Balaban and Jack Parkington, not to maintain a strictly name band policy at the house, but to mix up attractions and pres-

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KAY AND MITZI BACK AFTER 3 MOS. OVERSEAS

After winding up the longest consecutive tour yet played by volunteer talent at offshore bases, Kay Francis and Mitzi Mayfair, two of the quartet of stars that comprised the now-famous 'Feminine Theatrical Task Force,' returned to New York on Monday (1), checking in at the office of Abe Lastfogel, president of USO-Camp Shows, Inc. Today (Wed.) the two artists went to Washington to report to the War Department on the saga of the four-girl troupe that wrote a new chapter in show biz history in their three-months' tour of army camps abroad.

Martha Raye is still in North Africa, for another week or so. Carole Landis, the fourth member of the all-femme contingent, who interrupted her tour recently to wed an Army officer, is also on the other side.

The femme task force started its offshore tour for CSI 'somewhere in England' on Oct. 31. Counting travel preparations, rehearsals, etc., four months have elapsed since the girls interrupted their careers to embark on their Camp Shows mission of providing entertainment for soldiers.

HAZARDS MOUNT FOR USO SHOWS

Seasoned Performers Take It Better Than Younger Talent—Recalls Tougher Barnstorming Days of 35-40 Years Ago

BLIZZARDS, FLOODS

Stories of amazing fortitude by USO-Camp Shows performers currently touring army camps through the north and northwest have been reaching CSI execs in New York during the past two weeks.

Stories concern the hardships endured by the camp show entertainers in the face of blizzards and near-floods stretching across the northern part of the country from coast to coast. But despite the handicaps under which the troupes have been making the camp jumps, barely a single squawk has been special-de-

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FILMS WARY ON TREATMENT OF NAZIS

International situation, particularly with regard to Germany, has become the touchiest subject for film production on the calendar. Production of pictures depicting Germans, as a race, in an unfavorable light is lagging pending determination of a post-war United Nations policy in dealing with Germany. Clarification may not come until a definite policy is decided upon in high military and political circles. Studios, meantime, are largely refraining from a general campaign to stamp the Ger-

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Performers Forced To Defend Selves On Hints of 'Slackerism'

Detroit, Feb. 2.

Acts playing in this area are starting to burn both at the public attitude, which seems to regard them as 'slackers' because they aren't playing more camp dates, and at the rationing boards, which, they say, refuse to give them enough gas to even make a living.

What has the entertainers in a worse mood is the remark of one rationing official here who, in nixing a request, said, 'You ought to get out of show business and go to

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Mags' Grief May Be Radio's Joy; Paper Curbs Seen Benefiting Stations

Radio is expected to benefit from the newsprint and magazine stock curtailment. The networks estimate that the advertising business which the national mags will have to pass up this year will be in the neighborhood of $12,000,000, and they are inclined to believe that a majority of this money will become available to radio.

Web officials say that they are not disposed to get any pleasure out of the situation in which the magazines find themselves, preferring not to fatten on another medium's bad breaks, but they do anticipate the entry into radio of numerous advertisers who have up to now preferred the color advantages provided by mag advertising for their particular genre of products.

Meanwhile, ad agencies with film accounts have turned their attention to radio and are giving it progressively larger orders for both network

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A.K.s Popular Again

Minneapolis, Feb. 2.

Rapid disappearance of younger men from the scene is causing local ballrooms to alter their policies and cater more to the older folks.

There are addtional special nights for the a.k.'s, when only old-fashioned dances are permitted and the youngsters are barred.

Brunets Most Popular Now

Gentlemen, it seems, no longer prefer blondes. And that's straight from a gal who can quickly judge by the clink of silver on a b.o. sill the fluctuations of the manly heart as it switches from one fad in femmes to another. The high priestess of the blondes vs. the brunet, the thin girl vs. the plump, is Florence Forder. For 17 years she's been in charge of hostesses (now 'dance instructors,' just as bouncers are 'housemen') at Roseland, Broadway's —and probably the world's—most famed temple of terp.

Reminiscing on the 24th anni of Roseland last Friday (29), Miss Forder recalled the day when she couldn't keep enough blondes in stock. The 'bull pen' was forever devoid of the golden-tressed dance partners, while the dark-haired gals just sat and sat. There wasn't

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ERROL FLYNN'S RADIO 'THANK YOU' PROPOSAL

Five-minute Coast-to-Coast network broadcast, by Errol Flynn, 'thanking the American people for their tolerance,' has been proposed by Warner Bros., in the event the actor is freed of current criminal charges against him on the Coast. Suggestion was made a week ago by Charles Einfeld, Warner v.p. in charge of advertising and publicity, to the J. Walter Thompson agency. The agency expressed the view that time for such a program could probably not be bought, and nothing further has been heard of the matter.

As explained by Einfeld, the plan would call for Flynn to reiterate his plea of innocence of the statutory rape charges and to call the case a demonstration of American democratic methods.

Flynn Trial B.O. in Mexico

Mexico City, Feb. 2.

Teatro Lirico, historic local revue theatre where Lupe Velez got her start, found a winner, 'Jurado de Errol Flynn' ('Errol Flynn's Trial') in following through with its burlesquing of current events.

Production hung up a new box-office record, $2,650, in two days.

Winchell Calls Stork Club Foreign Correspondents Best War News Sources

Miami Beach, Feb. 2.

Having returned from an official tour of duty for the Navy Department to South America, Walter Winchell is still here, awaiting further call for duty, and meantime preparing numerous reports for Washington consumption. He is also undergoing treatment for a severe sinus condition aggravated by 15 days in the air on his recent trip.

Shackled by censorship, the newspaperman's chief gripe currently is the same as all other correspondents: now it *can't* be told. He says that he can get more news that he can print about the war in the Stork Club, New York, for instance, from foreign correspondents, than he can get and print by covering the fronts himself. Joe Connelly of INS recently told Winchell he would like him to cover the war fronts for INS because in this war there are no Floyd Gibbonses or Richard Harding Davis's, but Winchell says it isn't because they don't exist, but because they aren't allowed to report what they see.

Being on special duty for the Navy, Winchell is not allowed to

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If Over 18, You're Barred From Mo. 'Milk' Nitery

St. Louis, Feb. 2.

Unique contribution to nitery field is Teen Town, located in basement of a church in Columbia, Mo., home of University of Missouri. Liquor is barred and so is anyone over 18.

It's the first municipally-financed nitery in the state, made possible by virtue of a $500 grant by city council.

Nitery boasts a slick dance floor and sandwich counter. Milk is the strongest drink.

Rickenbacker Donating His Film Coin From Biog; Many Fancy Bids for Saga

Biog of Capt. Eddie Rickenbacker, hottest literary property of the year, which Winfield R. Sheehan is to film, brought offers far exceeding $500,000 from major producers. All major companies except Paramount were bidding, including Jesse Lasky, David O. Selznick, Warners, 20th-Fox and Metro.

With release not definitely set through 20th, although Sheehan is understood making the picture at that studio, other distributors were last week reported still interested in setting up a releasing deal. It remains likely that 20th will distribute.

Among offers turned down for the screen rights to the Rickenbacker story was one of a $500,000 guarantee with percentage which it is estimated would net $750,000 or better for the story rights, figuring on a top production budget. Jesse Lasky netted around $1,000,000 for 'Sergeant York' on a somewhat similar deal whereby he received 20% of the gross over $1,600,000.

Par Started a Year Ago

Paramount was negotiating with Rickenbacker and Christy Walsh about a year ago for the picture rights. Even at that time yarn would have brought $100,000 or better. Studio was still interested when Rickenbacker was lost, but later lost interest in the deal. Three days after the news of his disappearance five studios registered titles for pictures based on the life of the aviation ace.

Capt. Rickenbacker ended all speculation concerning his story with an official statement:

'Following a year of consideration based on frequent requests from my friends in the War Department and elsewhere, I have decided to permit the production of a motion picture featuring episodes in my life—a life which has embraced all of the opportunities and many of the rewards in the reach of every citizen of these United States. For this reason I have placed all arrangements in the hands of Winfield R. Sheehan, who will produce the picture, and Christy Walsh, my friend for many years.'

Understood Howard Hawks will direct the picture if his summer commitments do not intervene. Rickenbacker has often expressed a liking for his aviation films.

Rickenbacker story, from accounts, supersedes and knocks out other yarns about men lost on a raft, several of which have been making story department rounds during the past year. One of the first stories of this type in recent seasons was 'To Survive.' Another was 'The Raft,' while 'Lifeboat,' which Alfred Hitchcock is to direct for 20th, is a yarn about a group adrift in a boat, though purely fictional in motivation and concerning men of various nationalities.

Understood that Christy Walsh is handling the Rickenbacker sale on a 10% fee basis with most of balance likely to be donated by Rickenbacker to wartime charities. Rights to the biog would, it is understood, include access to material in 'Seven Came Through,' book to be published by Doubleday, Doran and 'Pacific Mission,' which has been running in Life mag.

Rickenbacker, in granting permis-

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Gillmore in Hospital

Frank Gillmore, former president of Equity and executive director of the Associated Actors and Artistes of America, has been in Roosevelt hospital, N. Y., for the past two weeks. It's his second hospitalization this winter. He is not confined to bed, but is undergoing a series of stomach X-rays.

Understood that Gillmore has a kidney disorder which causes occasional swelling of the legs. Improvement is expected by dietary methods, and he will probably be discharged at the end of the week.

WILL ROGERS' BOY IN PIX

Hollywood, Feb. 2.

Harry Sherman has signed Jimmy Rogers, son of the late Will Rogers, to a seven-year deal.

Gets featured role in Hopalong Cassidy picture after two years in Roach comedies.

Mrs. Houdini Critical

Hollywood, Feb. 2.

Harry Houdini's widow is in a critical condition following a heart attack.

She's been confined to a rest home here for the past few weeks.

ANDREWS SIS. STANDOFF

Dancing vs. Singing Andrews In Court Stalemate

Motion of the singing Andrews Sisters to restrain Vivian and Lillian Andrews, dancers, from also billing themselves as the Andrews Sisters was denied by Judge Bernard L. Shientag in N. Y. federal district court Monday (1).

At the same time the court also threw out a counterclaim by the dancers charging the singing trio, Patty, LaVerne and Maxine, conspired with their agents, General Amus. Co. and Lou Levy, to force the dancers from using the billing, which, the dancers claimed, hindered them in their work.

Affidavits and birth certificates were presented to the court by dancer Vivian, and Maxine, of the singing trio, as proof that Andrews was actual and not an assumed name.

HAROLD LLOYD'S 1-PIC DEAL AT COLUMBIA

Hollywood, Feb. 2.

Harold Lloyd is returning to film production on a one-picture deal with Columbia, slated for an early summer start.

Story, still untitled, will be on the comic side, with a tinge of romance.

Mary Morris Resumes Career in 'Harriet'

Mary Morris, who abandoned Broadway several seasons ago to teach acting at the dramatic workshop of Carnegie Tech, has resumed her career as a member of the cast of 'Harriet,' currently playing a tryout engagement at the Forrest, Philadelphia, with Helen Hayes starred.

Besides appearing in New York in such hits as 'Desire Under the Elms' and 'Double Door,' yet actress was in films for a time.

Schnoz's Vaude, Radio

Jimmy Durante shoves east from Hollywood, Friday (5), for five weeks of vaudeville, opening at Loew's State.

Also committed to Camel airshow for three guest shots.

Todd's 'Garter' Dicker

Hollywood, Feb. 2.

Studio bids for 'Star and Garter' are being weighed by Mike Todd, with latter expected to close deal with one of majors before training back to New York Friday (5).

Gypsy Rose Lee goes with package.

It will cost money to defeat Germany, Japan and Italy. Our government calls on you to help now.

Buy war savings bonds or stamps today. Buy them every day if you can. But buy them on a regular basis.

Nazi Sheets in B. A. Rap 'Perversions' of Nat'l Customs in Yank Films

Buenos Aires, Jan. 20.

Like the old-time Manhattan tabs, which gloated in detail over unsavory doings, Nazi sheets here have recently begun a blitz on alleged nudity and perversion of national customs in U. S. picts for the purpose, supposedly, of pointing out necessity for correction.

Pampero, leading Nazi sheet, for example, has been picking out the juciest collection of stills in its morgue and headlining fact that such stuff represents an attempt by Hollywood moguls to corrupt local school children. One such, showing Carmen Miranda, described as the 'Serpent of the Amazon,' declares that U. S. audiences are given the impression that that's the way most latinos get around.

Other typical attacks compare authentic national folklore with Hollywood version, with Nazi editors especially aiming to show how picts are affecting school kids here.

JESSEL'S GUEST SHOTS

3 Next Week, but Turns Down Radio Series to Continue with Vaudery

George Jessel, frequently guest of late on network shows, has turned down two commercial programs starting March 4 and 15, due to prior plans to go on tour with 'Showtime' next month. Meantime, he is slated for the Jack Benny program Feb. 7, Duffy's Tavern Feb. 9 and Old Gold Feb. 10.

'Showtime,' in which Jessel is costarred, and now in its 21st week, is scheduled to stay on Broadway at least 28 weeks, topping the 25-week record set by Clifford C. Fisher's 'Priorities.' He then goes touring.

Jessel has meantime written two skits for Arthur Treacher for the new 'Ziegfeld Follies.'

ABBOTT and COSTELLO

"A pair of good-luck charms that shine like gold at the box office."—Kate Cameron, N. Y. Daily News.

Universal Pictures Camel Cigarettes, NBC

Under Personal Management of: EDWARD SHERMAN

Famous First Nights

'Watch Your Step'

(Empire, Syracuse, N. Y., Dec. 8, 1914)

Irving Berlin's first effort at writing a complete musical and believed the initial instance of orchestrating a musical comedy score in the modern sense. Event was emphasized by practically all the well knowns of Broadway show business making the trip upstate for the opening and giving Syracuse its most gala theatrical event. Town had seen nothing like it before, or since, and they still talk about it up there. Show was a spontaneous hit.

Lisbon Chooses 95% U. S. Films, Best Goodwill Force in Seething Capital

By BOB MUSEL

(United Press correspondent recently arrived in London)

Lisbon, Jan. 15.

From a distance it looked like a mob scene out of a De Mille epic so I quickened my step along the Avenide de la Liberdede and found the cause of the gathering. It was an Astaire-Hayworth picture ('You'll Never Get Rich') and, as my companion remarked, the United States doesn't have to worry much about losing the friendship of a nation whose choice in films is more than 95% American.

Nevertheless we aren't resting on films alone for good will in this amazing capital of a nation balancing itself on the needlepoint of neutrality in a world at war. Americans comport themselves like the well-behaved tourists they usually are—propaganda to the contrary—and the American diplomatic corps is conscious of the delicate nature of its task. Especially since the huge Axis representation would flying-wedge anything malaprop.

Best shock for an American in Portugal is Portela Airport, where big transports bearing the Nazi swastika and the Italian Ala Littorio designation, land. To most of us in the States the swastika is only a photograph or a symbol of something 'unpleasant, but the sight of it actually smeared on a plane is raw meat.'

One of the mildest gents in journalism, Jack Alexander of the SEP, began to growl like a lion at feeding time when he first glimmed the setup. He got even wilder when he found that the plane was a Douglas DC3, sold by us to the Dutch and stolen from them by the Nazis. Brazenly the Nazis land the stolen plane right alongside the Douglases still operated by the Dutch KLM line.

Quick-witted Yank

Every now and then an American fighter plane will drop down, out of fuel, and be interned. They are now closely guarded because, it develops, one of the American pilots dropped in at the field and a few days later found the local constabulary astonished at the complicated dashboard. 'I'll show you how it works,' he said, and hopped into the cockpit. Before the police really knew what he was up to he was in the air and heading for his original destination.

About a year ago, when the refugee problem was hot—all the Nazi quarry of Europe headed for sanctuary here—Lisbon was assumed to be the center of more international skulldudggery than Riga in the days before the war. A year is a long time and most of the refugees have gone, also most of the spies. However, one prominent American in our party complained that he was being shadowed and a native told us with an expressive shrug, 'in Lisbon everybody makes espionage.'

Certainly the opportunities exist as nowhere else. The Germans recently opened a huge tourist bureau, well-staffed. Also the German DNB news bureau has about 20 employees against two or three for most of the Allied outfits. Natives get a kick out of harrying the German tourist clerks with queries such as: 'Can I get a ticket for Stalingrad?' In its window display the bureau had a photo of happy throngs at a horse race in Vienna. 'They came,' flipped a local Lisboner, 'to see the last meat in Vienna.'

For some time now the Axis has been withdrawing from the social life of the city. I found no trace of them around the beautiful Aviz Hotel, best in Portugal and formerly a private home on Hearstian proportions. But there were a few playing a dice game called 'Parade' and roulette at the Casino Estoril, 12 miles outside of Lisbon. The times are such that high stakes no longer obtain at the Casino and the Japs and Germans were betting 100 Escudo markers (roughly about $5). Natives play mostly with smaller chips.

Actually the Casino and the golf courses are about the only unofficial spots where Axis representatives can be seen in any numbers. Frequently an American foursome will be sandwiched between a Jap and German foursome. One of the current yarns around the golf clubs concerns the Jap who beat up his caddy. Since he was a member of the diplomatic corps the club could take no action. But the next time he showed up he was assigned as caddy a hulking, two-fisted, tough boy from the provinces. That's the only caddy he can get. And there has been no trouble since.

Show Biz

Show biz hasn't suffered much from the war in Lisbon, although the refugee trade from showwise centers in Germany and France is gone. There are a dozen or so movie houses and four flesh spots, all of which are loaded with native or Spanish talent. If there are any flesh stars in Portugal outside of the Iberians, they got no billing. Astaire-Hayworth seemed to be getting the most play among the locals with a native product, 'Aniki-Bobo,' produced by Manuel de Oliveira, runing a good second. Deanna Durbin and a Lone Wolf film also spotted.

Niteries

Few really top restaurants in Lisbon, but foreign contingent prefers Negresco's. Night clubs get a fair trade with better than average going only to Casino Estoril, Nina's and the Galgo (Greyhound). Last two are run by Russians, and most of the plush piles up there at supper. Ermine crowd has charcoal-run automobiles on trailer-like attachments to regular little cars. And there is probably the only black market in taxis in the world—but the prices are prohibitive.

Moorish Blues

For an American the best bet is one of those atmospheric little bars and comidas (eateries) in the hideout streets. If you're lucky about 1 a.m. or thereabouts you might catch some of the 'Fado' singers, the Moorish version of the blues. Whereas Americans usually lament the loss of a girl or boy friend, the Fados are occupied with depressing advice on the brevity of life, the futility of happiness, the endless anguish of it all. Usually they come in trios—two men with guitars and a woman singer. High cheekbones and night club pallor emphasize world-weariness of their themes—but drop a coin and they outstrike the cobra.

Lisbon rates as one of the world's handsomest cities, so it's surprising to see barefooted peasant women with loads balanced on heads striding past ultramodern architecture. Carrying things this way is supposed to be the secret of the Balinese Goona Goona, but it doesn't seem to work here. In fact, its effect is rather large and lowdown.

Among other usual items (you have to have a license for cigaret lighters), Lisbon has a 'noise tax,' payment of which permits you to make noise at a party after 11 p. m.

Incidentally, on a stop at Fayal, capital of the Island of Horta in the Azores, I saw a billboard of a film which appeared to be propaganda against bull fighting. The Portuguese consider the bullfight a sporting event, rather than a straight killing, as in the Spanish version, and the picture was designed to uphold their view that the bull should have his horns blunted, and face powerful, young horses rather than the glue factory fugitives used by the Spaniards.

Ritzes' Own Unit

Hollywood, Feb. 2.

Ritz Brothers may launch their own production unit after cleaning up commitment at Universal, which calls for one more picture.

PIX WANT THAT RADIO PLUG

Hope to Ease Extreme Dimout

In light of the opinion of James M. Landis, national director of the Office of Civilian Defense, that the Greater New York dimout is too severe, theatremen are hopeful that the rules will be relaxed not only generally but also for theatres, against which the regulations are particularly strict.

It is believed in exhibition circles that Mayor F. H. LaGuardia may become instrumental in obtaining relief; in fact theatre operating execs say that the Mayor recently was trying to obtain more light. However, the Army has been very adamant in its stand on the N. Y. City dimout and a few months ago issued more drastic regulations than had previously existed.

In theatre circles it is believed relaxation of the rules will come first through allowing higher wattage for cars and traffic lights due to the many accidents that have been occuring during the dimout. This may lead, it is added, to a little more light for theatres, stores and other establishments. Not unlikely that the Broadway Assn. will bend its every effort toward getting relief.

Of concern to theatremen in connection with the dimout are the mounting deaths and accidents from cars, the sluggings and robberies that have been taking place on the streets at night and gradual fear among people, especially women, to leave their homes, notably if they have to go through darkened streets to get to theatres.

J. B. Crossley, v.p. of the Automobile Club of New York, active in attempting to obtain reforms, is authority for the statement that it must be apparent to all that the dimout has been carried to extremes.

SAG Cautions Stars Not to Walkout Due To the 25G Ceiling

Hollywood, Feb. 2.

Actors were cautioned by its Guild against walking out on any picture in production when ceiling earnings have been reached. Guild board took the action to protect earnings of other members in pictures and to prevent possible waste of critical material.

While many top earners are now nearing or already are over the salary limitation as set by the presidential directive the SAG took this action to curb any such move.

'MISSING HEIRS' RADIO SHOW SUES TODD-20TH

Michael Todd and 20th Century-Fox Film, producers and owners of 'Something for the Boys,' were charged with copyright infringement in a suit filed in U. S. district court yesterday (Tuesday) by James F. Waters and Alfred Schebel, producers of the radio program, 'Court of Missing Heirs,' who claim that the musical comedy hit is based on their air show. Co-defendants are Herbert and Dorothy Fields, authors, and Ethel Merman, Allen Jenkins, Jed Prouty and Paula Lawrence of the cast.

Suit is for an injunction, damages and an accounting of the profits.

Todd After 20th Coin

Hollywood, Feb. 2.

Mike Tood trained in from New York to huddle with 20th-Fox about bankrolling a new Broadway stage musical, starring Zorina and titled 'Fairy Tale for Adults.'

Studio put up half the coin for Todd's 'Something For the Boys,' but has not yet acquired film rights to the play, on which several film companies are reported bidding.

Bernie Resting Well Now

Hollywood, Feb. 2.

Ben Bernie is under doctors' care at the Beverly Wilshire hotel following a pleurisy attack at Palm Springs.

He is resting easy but Charlie Ruggles is meantime taking over his Wrigley radio show.

Yeah Man

Springfield, Mass., Feb. 2.

There's more truth than poetry on the Court Square theatre marquee. It reads, 'Gentlemen Jim' with Errol Flynn 'Behind the Eight Ball.'

Jed Harris 'Grateful' For Brokers' Boosts Of 'Eyes,' Gives 'Em Cognac

Broadway ticket brokers were pleasantly shocked last week when they received cutglass decanters of cognac as a gift from Jed Harris. For agency people to get presents from managers is unprecedented. The usual attitude of showmen toward brokers is one of suspicion.

Harris was away from Broadway for a couple of seasons, coming back with 'Dark Eyes,' currently at the Belasco. Russian comedy drew fairly favorable notices, but its business was much better than indicated by the press. Fact that the agencies sold 800 tickets for 'Eyes' during the first week was interpreted by Harris to mean that they were in his corner, so he gifted with the brandy. Some ticket men say they intentionally plugged the show, 'figuring' that if Harris is successful in his comeback it will mean a goodly percentage of hits from that manager.

There were 30 such liquid tokens to as many brokers. Flossy packages are quoted around $20 each. Each package was accompanied by a note of thanks for the 'good work' on behalf of 'Eyes.' Some brokers were so much 'surprised' that 'they telephoned the Harris office, thinking that a mistake had been made.'

KRUPA MUST FACE TRIAL ON MARIHUANA CHARGE

San Francisco, Feb. 2.

Gene Krupa was ordered to trial on a charge of contributing to the delinquency of a minor, and using a minor to transport narcotics, when he appeared in superior court here last week (26) for a preliminary hearing.

John Pateakos, 20, prop boy for the Krupa orch, testified at the preliminary hearing that Krupa had sent him to the bandleader's room to get some marihuana reefers before they could be found by federal narcotic agents.

Federal Narcotics Agent Joseph V. Giubbini told the court that on a 'tip' that Krupa was in possession of marihuana, he and a fellow agent visited the Golden Gate theatre, where the band was playing. When they took Krupa to his hotel, Guibbini said, they found Pateakos leaving, with 37 marihuana cigarets in his pocket.

Krupa Big in Omaha

Omaha, Feb. 2.

Gene Krupa and band came into the Chermot ballroom Wednesday night (27) to an appreciative management because of the Frisco marihuana mess and subsequent publicity. However, Krupa drew $2,100 at the gate at $1 per person plus tax and seemed to have the good will of the crowd.

The maestro, who has been selling his autographed photos at $1 for the benefit of the infantile paralysis fund drive, had only 30 on hand but they went rapidly and he could probably have sold many more.

Legislator Re-Introes N. Y. Child Labor Bill

Albany, Feb. 2.

Assemblyman Harold B. Ehrlich has reintroduced a bill providing a uniform state-wide system for regulating the employment of children in show business, including radio. The Buffalo legislator got it through both houses last year.

However, Herbert H. Lehman, then governor, vetoed the bill, principally because Mayor La Guardia and New York City education authorities objected, on the ground it would allegedly require a tremendous amount of detail work.

HOLLYWOOD WOOS ETHER BALLYHOO

Hollywood, Feb. 2.

To paraphrase the old Chinese proverb, 'mention of a picture on a 35-point Crosley program is worth 10,000 billboards.' Nor is it too mysterious for the picture biggies to savvy.

If nothing more than a periodic Metro flourish, what was once considered the toughest lot to get a benign smile for radio is now very much on the beam. It's the same studio that has bought time on eastern stations to roar the merits of its biggest pictures. Agents report that there has been a considerable softening of attitude among the folks at Culver City. Where they once couldn't get a tumble they're now getting bids to 'come up some time.' And it's paying off.

What brought about this sudden change of heart must be guesswork until some one in authority breaks down and tells why. Not a bad guess is that Metro pictures, given the benefit of air plugs through guest shots by its stars, have done much better financially than those without this prop, all things considered. The front office and publicity departments have finally softened up the diehards.

Ameche Appears Set By Camel

Don Ameche will head up a variety show for Camel shortly after quitting his present Chase & Sanborn Coffee alliance. His last stand for C. & S. will be that of the Feb. 21 broadcast. Indications are that Ameche will head the 'Camel Caravan' if the Friday night CBS show moves to the Coast.

Ameche almost went with Camel (William Esty agency) last December. He had at the time handed in his notice because he felt there wasn't enough for him to do on the C. & S. session. Esty began to dicker for his services, but J. Walter Thompson, agency on the coffee account, persuaded him to stay, assuring him that it would expand his part in the program. Ameche wants a dramatic spot and Camel will see that he gets it should the 'Caravan' go west.

WB-BERLIN FINALLY SET 'ARMY' STORY; CAGNEY?

Warner Bros., version of Irving Berlin's all-soldier show, 'This Is the Army,' will contain 10 numbers from the original stage production it is now finally agreed upon. These will take a major portion of the film's running time. Reports that material from the legit version of 'Army' would comprise only 40 to 50 minutes of the film, with the rest made up of story woven around it by studio writers is untrue.

An original plan to use considerable biographical material about Berlin in the film has been abandoned. There will be only minor mention of the life of the songsmith, used to connect up 'Yip, Yip, Yaphank,' the musical he wrote while a soldier during the last war, with 'Army.'

An addition this week to the Warner cast potentials for the film is James Cagney who, it is hoped, will accept. Definitely out is the possibility of borrowing Lieut. Clark Gable or Lieut. James Stewart from the Air Corps for roles in the picture.

'This Is Army' on Lux

Hollywood, Feb. 2.

J. Walter Thompson has bought radio rights to Irving Berlin's 'This Is the Army' for broadcast on Lux Radio Theatre Feb. 22.

Money goes to Army Emergency Relief.

Fresh Start

Hollywood, Feb. 2.

Dame May Whitty, now in her 77th year, signed a seven-year contract with Metro, with 'Madame Curie' as her first picture under the new pact.

British actress has played on stage and screen for 60 years.

Garfield May Play Gershwin; Whiteman, DeSylva Themselves

Hollywood, Feb. 2.

Two of the top film roles of 1943 are hunting top actors, a condition more than slightly different from those of pre-war days when there were more actors than roles. Important stories in quest of thesps are biographies, dealing with the lives of Eddie Rickenbacker and George Gershwin.

On the Rickenbacker yarn, to be produced at 20th-Fox, Winfield Sheehan is reported favoring Fred MacMurray. There was talk of Gary Cooper, but that star is already tied up with 'The Story of Dr. Wassel' and 'Saratoga Trunk.'

Various stars have been suggested for the George Gershwin role at Warners, with no assignment thus far, but it is understood that Jesse Lasky, producer, is holding out for John Garfield. The Gershwin story is being re-written from a new angle after Clifford Odets turned in a 600-page treatment.

Lasky meantime is interviewing show folk closely identified with the composer's career, including B. G. DeSylva, Paul Whiteman and Deems Taylor. DeSylva has consented to play an acting part in the picture and Whiteman may take a hand in the story development in addition to being spotlighted in the 'Rhapsody in Blue' sequence.

PAR, ABBOTT LEGIT FINANCING DEAL CHILLS

Deal for Paramount to finance the next three George Abbott legit productions has chilled. Understood the idea went sour when the film company declined to commit itself on all three of Abbott's tentatively-planned productions without okaying the completed scripts. Abbott, on the other hand, figured that rather than have such an uncertain financing arrangement, he would prefer to look elsewhere for a backer for all three shows.

First of the three offerings, slated to open a tryout March 1 in Boston, is F. Hugh Herbert's comedy, 'Kiss and Tell.' The subsequent ones, dependent on script completions, are a musical, 'The Umpire's Daughter,' and the legit comedy, 'The Noblest Roman.'

Prof. Tom Job's Siesta To Take WB Film Role

Pittsburgh, Feb. 2.

Thomas Job, author of 'Uncle Harry,' and professor of playwriting at Carnegie Tech drama school here, ha sobtained a six-month leave and is now on a term writing deal with WB in Hollywood. Job last summer did a scripting stint for Edward Small, working on the screenplay of 'Seven Years Behind the Mast,' but did that in the east.

Succeeding him on the Tech faculty for the balance of the semester is Edwin Duerr, from Western Reserve U in Cleveland. Also back on Tech faculty, to stage its annual Shakespearian production, is veteran director, B. Iden Payne, recently returned from England.

Pair for Milestone

Hollywood, Feb. 2.

Lewis Milestone draws director assignments at 20th-Fox on 'The Russian People' and 'The Grand Street Boys,' with the former likely to be the first to hit the cameras.

Russian story will be produced by Boris Morros and S. P. Eagle, based on a stage adoptation by Clifford Odets. 'Grand Street Boys' deals with prominent New Yorkers who were reared in that neighborhood.

New Legal Slant On Angel Coin

A 'Variety' story Jan. 13 of a Treasury Dept. ruling that only a $1,000 loss could be charged off from 'outside' ventures, such as backing Broadway plays, has caused much comment and discussion in legal and theatrical circles. Several law firms representing investors and prospective investors in legit productions, learning of the ruling from the 'Variety' story, communicated with the Treasury Dept. with the idea in mind of making a test case either in the Federal courts or before the Commissioner of Internal Revenue.

In response to these inquiries Washington provided a release substantiating the story. Under the heading 'Gains and Losses' and covering theatrical investments, the ruling states, 'If, however, the result is a net loss, then the amount which may be entered is limited to $1,000 or to the amount of the taxpayer's net income from other sources, whichever may be the smaller.'

The N. Y. law firm of Konta, Kirchwey & Engel, asked to advise a client contemplating investment in a legit show, gave the green light. It expressed the opinion to its client that worthless debts could be written off. Robert Sterling, a member of the firm, pointed out that the custom of theatrical investments these days was either making the investment as a 'joint venture' or a limited partnership. Under the latter arrangement the investor's loss is limited legally by the amount of his investment.

Such a rule has long been used by Stock Exchange firms wherein a limited partner is liable only to the amount of his partnership investment.

Sweden to Learn About U. S. From OWI's Ingrid

Hollywood, Feb. 2.

Ingrid Bergman checks out this week for a Swedish film colony in Minnesota to take part in a propaganda picture for release in Sweden, through an arrangement with the Office of War Information.

Accompanying the actress will be Joe Steele, publicity director for David O. Selznick, and a camera crew.

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Celebs In Socko Performance For F.D.R. Despite Weather, Driving Ban

Washington, Feb. 2.

Hollywood and the amusement world generally had to fight the weather and the ban on pleasure driving, but the 1943 celebration of the President's Birthday was socko entertainment. The crowds were out in force, and the stars gave in full for the most exhaustive program in the history of these events.

This was the schedule and it was carried through without a hitch: Friday: 11 a. m., reception in District Commissioner Young's office; noon broadcast at Mile of Dimes Stand; 2:30 p. m., informal visits to Walter Reed hospital and the Naval Medical Center at Bethesda; 7 p. m., reception and banquet; 11 p. m., midnight shows at Capitol, Earle and Howard theatres. Saturday: 12:30 p. m., luncheon at the White House; 3 p. m., bus from Carlton hotel to Fort Washington for a special entertainment for soldiers; evening, personal appearances at Mayflower, Shoreham, Wardman Park, Hamilton, Washington, Willard and new Statler hotels, plus an appearance at the Lincoln Colonnade and at Stage Door Canteen. Sunday—special appearance at USO Dance and reception at the Willard.

Al Jolson was responsible for the main heigh-ho at the Mayflower banquet. The master of ceremonies was never in finer form delivering an impromptu monolog with many ad libs straight off the cuff, setting the stage for the dramatic appearance of Marjorie Lawrence of the Metropolitan Opera, winding up with 'California, Here I come,' 'Mammy' and 'Sonny Boy' to a riot of applause. In between he introduced Sir Cedric and Lady Hardwicke, James Cagney, Edgar Bergen, Loretta Young, Bert Lytell, Bonita Granville, Roddy McDowell, Conrad Thibault, Roy Rogers, Lynn Bari, Janet Blair, Anita Louise, Dennis Morgan, Dean Murphy, Robert Young, Laraine Day, Lucy Monroe, Geraldine Fitzgerald, besides the local dignitaries.

Bud Abbott and Lou Costello arrived Saturday in time for the luncheon and followed every event on the routine schedule. Jack Benny was seized with an attack of laryngytis and was the only casualty among the visitors. He was nursed by Mary Livingstone at the new Statler hotel.

Fred Waring's band and choir were stationed at the Mayflower. An original plan to have Waring divide his time with the Shoreham was blocked by the lack of bus transportation. Other bands were Meyer Davis at the Willard, Allan Holmes at Wardman Park, Xavier Gugat at the Statler, Sidney at Mayflower, National Symphony orchestra sweet-swing group at the Washington, Milton Davis at Hamilton, Washie Brachter and Count Basie at the Lincoln Colonnade.

'Charlie McCarthy' tried to steal the show at the Hotel Willard cake-cutting from Mrs. Roosevelt. However, the First Lady was able to parry with Bergen's dummy enough to suit the newsreels. Jimmy Cagney presented $1,000 to the Infantile Paralysis Fund, and $219 was collected in silver at the Medical Centre in Bethesda.

All midnight shows were sellouts and the indications are that the 1943 receipts will equal the record take of $97,000 achieved in 1942. Theatres are collecting for Eddie Cantor's March of Dimes in this territory this week. Last year these collections produced $30,000. This year they will do better.

N. Y. Ball A Wow, Too

Although 4,500 guests plunked down $35,000 at the President's Birthday Ball Saturday (31), there seemed to be more showfolk than onlookers at the Waldorf Astoria, New York, when some 300 performers put in an appearance on a wet and slushy night to keep the throng entertained for eight hours. Starting at 8 pm., when Blue Barron's band raised the curtain, till a 4 p.m. 'America' by Sonny Dunham, headliners and lesser lights in all fields of entertainment trooped across the stage of the main ballroom.

The mammoth show included everything from a troupe of Hollywood players, through headline comics, dance teams, and mass choir singing of hymns by 125 white-robed youngsters.

But that was only the main ballroom of the Waldorf. There were three other rooms, the Latin-American, the Lower Basin Street and the Army and Navy Canteen, all running shows at the same time.

So many headliners showed up that the supposed treat of the evening, the film stars, including Harpo Marx, Ralph Bellamy, Jeanne Cagney, Lily Damita, Jack Oakie and Chester Morris, virtually got lost in the shuffle. They found themselves sandwiched in between such stellars as Larry Adler, the Hartmans, Zero Mostel, Gladys Swarthout, Bob Ripley, Hazel Scott, Oscar Levant, a fashion show put on by the bearded Monty Woolley, not to mention complete costumed revues from half a dozen Broadway niteries and 15-minute appearances of 15 top name bands.

Every room reeked of talent. If it wasn't the revue from the Hurricane or the Riobamba, it was the show from the Roxy, with Guy Lombardo backing Nan Wynn. Or, in the Lower Basin Street Room, Cafe Society's stars, or Paul Lavalle giving out. A peek into the Army-Navy Canteen revealed Jane Pickens or Billy Holliday holding the crowd. To say nothing of dancing to such bands as Hal McIntyre, Mitchell Ayres, Bobby Sherwood, Johnny Long, Sammy Kaye, Emil Coleman, Carmen Cavallero, Charlie Spivak and Teddy Wilson, in the main ballroom.

Showfolk did themselves up in real style, taking every sort of bump in trouper style, including heckling from some in the crowd who had tipped the bottle too liberally.

Special mention should go to the Howard and Lester Lanin orchestra, which played behind the acts and filled in for dancing throughout the eight hours.

Film on Home-Fronters

Hollywood, Feb. 2.

Problems faced by wives whose men are overseas is the theme of 'Women at War,' to be produced for Columbia release by Isadore Goldsmith, recently returned from England.

Virginia Van Upp and Dale Van Every wrote the screen play, understood to be inspired by discussions of woman's wartime status by Eleanor Roosevelt.

Canova, Irene Manning Join Touring USO Units

Judy Canova joins 'Hit the Deck' USO-Camp Shows unit next Monday (8) at the Pensacola naval air station. Winds up Feb. 20, playing 12 nights at five different army, navy posts throughout south.

Newest addition to 'Looping the Loop' unit is Irene Manning, of films, who bowed in Monday (1) at Lakehurst naval air station.

AMPA-WAC LUNCHEON WOULD FETE 3 FROM D.C.

Luncheon committee of Associated Motion Picture Advertisers Assn., meeting with Maurice Bergman, new president, last week picked March 10 as the tentative day for holding the forthcoming joint luncheon with the War Activities Committee.

It was decided to invite Lowell Mellett, Paul McNutt and Elmer Davis as guests from Washington wartime bureaus with two from the WAC as official speakers representing the film biz.

Date only tentatively set because AMPA desires to have all three Washington guests present. Luncheon committee working on affair is headed by Vincent Trotta and includes David Lipton, Paul Lazarus, Leon Bamberger and David O'Malley.

Wing Accepts P.A.'s Exit

Board of the American Theatre Wing at its weekly N. Y. session decided that the recent resignation of Lorella Val-Mery as its press agent should stand. Stated that Isadora Bennett, her successor, was a temporary appointment but it was later understood Miss Bennett will have the post permanently. It is one of the few paid jobs in the Wing, calling for full-time service.

Press agents chapter of the Association of Theatrical Agents and Managers had previously suggested that the Wing reappoint Miss Val-Mery but that idea was voted down. There had been several clashes between the latter and Oliver M. Sayler, chairman of the Wing's volunteer publicity committee. He also resigned but with a 30-day leeway, and whether he will continue is not definite.

Uncle Sam's Callboard

3 From Hollywood

Harrisburg, Pa., Feb. 2.

Three Hollywood stars are among the members of the new class of soldiers at the Army Air Forces Intelligence School in this city. They are Burgess Meredith, Gilbert Roland and Erik Rhodes.

Another screen player, Capt. Gene Raymond, now in England, was graduated from the school some months ago.

Constance Bennett, Roland's wife, now in New York, is expected here any day. She will live at the Harrisburg hotel, where her husband is quartered while attending the school.

Sgt. Bob Gibbons, formerly assistant manager Loew's here, helped post officers dedicate the new 600-seat theatre at nearby New Cumberland Army Reception Center this week. Gibbons is in charge of theatre.

Projectionist Killed on Hornet

Detroit, Feb. 2.

Russell Dewey, former projectionist at the Cass theatre, Cass City, Mich., has been reported killed in action in the Solomons. He was a gunner on the carrier Hornet.

Lieut. Bill Holden

Fort Worth, Feb. 2.

William Holden, screen actor, who served his army apprenticeship at Tarrant Field here, is back in Fort Worth as a second lieutenant and public relations officer for the field. With him is his wife, Brenda Marshall of pictures, who will remain with him until her studio calls which, she said, won't be for about two weeks.

Worth theatre stopped its show long enough Saturday (30) for Fort Worth's special platoon of WAACS to be sworn in before the audience. There was military music, flags and army officers assembled to honor the girls who made up the group known as the Pioneer Platoon.

And from Hollywood

Hollywood, Feb. 2.

Lew Landers, film director, marines.

David McKim, screen actor, army.

Duke Taylor, screen actor, marines.

Jim Davis, screen actor, coast guard.

Francis Bill, screen actress, WAACS.

Billy de Wolfe, screen actor, navy.

Gail Parker, film booker, army.

Jimmy Ullman, studio p.a., army.

Harold Lewis, technician, navy.

John McGuire, actor, navy.

Bill Ehring, cameraman, army signal corps.

Larry Whitten, agent, army.

Dick Olson, technician, army signal corps.

Leila Fritzi Bond, secretary, WAACS.

Ziggy Elman, trumpeter with Tommy Dorsey, ferry command.

Jack Archer, road manager for Woody Herman, army.

Harry Braun, director of sound operation at Radio City Music Hall commissioned Lieutenant (1st Grade) U.S. Navy. Succeeding Lieut. Braun at M.H. will be Vincent J. Gilcher, formerly director of general services at NBC.

Phil Reisman, Jr., son of the RKO foreign sales chief, has enlisted in the U. S. Marines and goes to Parris Island for basic training. Reisman has been script writer at Pathe newsreel and on RKO shorts. Also did some announcing for the newsreel.

N. Y. to L. A.

Norman Corwin.
Chas. K. Feldman.
Jack Forrester.
Bob Golden.
Mary Mason.
Eddie Moran.

After the Ball Is Over

The Memories Linger On—Jolson, Abbott & Costello, Bergen, Cagney Among the Highlights

By ANDY KELLEY

Washington, Feb. 2.

Al Jolson was all-tabasco at the $10 Mayflower banquet. Never in better form as he dealt them off the cuff, flavored them with just the right amount of spice, provided a moment of emotional excitement when he introduced Marjorie Lawrence of the Metropolitan Opera, and wound up with a songolog. On that platform Jolson gave 'em 'California, Here I Come,' 'Mammy' and as a clincher 'Sonny Boy.' Without this great artist the gala festivities would have been flat.

And the diplomats and dignitaries gave him a wonderful ovation. They even liked his snappers. When Jolson said, with a mischievious twinkle, 'When Errol Flynn is acquited, that's where I begin,' did they roar! Minstrel had a great time kidding District Commissioner John Russell Young, the town's official mayor. Called him 'old Mr. Young,' twitted him about being one of the two genuine Washingtonians.

A. & C.'s Tour

Abbott & Costello didn't arrive until Saturday but they made up for lost time. The comics had their own birthday cake cut at the hotel Statler. They made every hotel, the Fort Washington soldier show, and the Stage Door Canteen. At each spot a new line of impromptu patter. The wildest acclaim of the night came at the Mayflower when Costello observed, 'Nobody knows where he is, but he's there brother,' refering to President Roosevelt. Ad libs got a three-minute ovation and the comedian cracked, 'I'd like something as good as that for my next picture.'

Mrs. Roosevelt's Slip

Mrs. Roosevelt announced at her press conference that she was going 'to walk to the ball.' But she figured without Washington's snow and slush. Decided to make it in a plain touring car with a taxi permit.

First Lady let one slip at the White House luncheon. She said her husband would be on native soil tonight (Saturday) and asked them to keep it as a military secret. All did. But Mrs. F.D.R. said she would probably be chided by Steve Early. Roy Rogers of Republic, presented the Chief Executive, via proxy, with a set of silver spurs, and Geraldine Fitzgerald remarked softly, 'His feet are always on the ground and never on his desk.'

Following the luncheon the Hollywoodites were personally escorted over the Executive Mansion, with Mrs. R. explaining the history of the various rooms.

At the hotel Willard cake-cutting, she wangled with 'Charlie McCarthy,' who wanted to blow out the candles. Suspected that Edgar Bergen arranged this for the newsreels. There came near not being a birthday cake. The Confectioners Union usually prepares a monster bit of sugared icing but this year, because F.D.R. was away, came Saturday and no cake. Carter Barron got a local baker busy on a fast job with his oven.

Cagney's Click

James Cagney was the only Hollywoodite to speak at the Mayflower banquet. His was a three-minute tribute to what the stars have done for the soldiers. A bijou gem, straight to the point. At the Fort Washington soldier show the president of the Screen Actors Guild was given $1,100 in dimes collected there to pass on at the cake-cutting.

The hard-hearted character of the screen was visibly overcome when he visited Walter Reed hospital and saw some of the war wounded. Sight of a Guadalcanal victim who lost both legs was too much for soft-hearted Cagney. He had to recover in the fresh air.

Newsreel lost a great shot after the $10 banquet. Some of the Californians were so delighted over the snow they staged an impromptu snowball fight on Connecticut Avenue. Only the taxicab drivers and a few stragglers got the benefit of this fun.

Loretta Young Faints

Loretta Young fainted after her visit to the Medical Center at Bethesda on Friday. However, she quickly recovered and insisted to her husband, Lt. Col. Tom Lewis, of Special Services, and Caryl N. Odell of Paramount, that she could carry on. She made the banquet and all

(Continued on page 18)

Navy's Brushoff to Rose Follows Similar Ideas

Brusheroo given by the Navy to Billy Rose on his proposal to produce a big all-sailor musical for the benefit of Navy Relief, follows similar action toward other showmen. Navy has a strict rule against its men appearing in such shows as Irving Berlin's all-soldier 'This Is the Army' and refuses to relax it.

Major Edward Bowes last summer first proposed a similar production for the Navy and was rebuffed. Officers explained at that time that the service's relief fund was well-heeled and wanted no part of such coin-raising schemes. Last such was the gigantic show staged by Walter Winchell at Madison Square Garden last March.

Fight Pa. Blue Laws For Soldier Entertainment

Harrisburg, Feb. 2.

This capital city is currently in the throes of its hottest campaign to eliminate the Sunday blue laws. With theatres and all other entertainment spots here, as well as most towns in Pennsylvania, closed tighter than a drum on the sabbath, the newspapers have taken up the fight for a wide-open Harrisburg. For the first time in year Page 1 editorials have appeared attacking the bluenoses and assailing the prevailing curfew ordinances as ridiculous.

Chief argument in present campaign is that soldiers from the neighboring posts jam the town on Sunday, with nowhere to go except the USO quarters, which are invariably packed and can't accommodate even a small fraction of the service men.

Yesteryear N. African Locale for Pix May Be OK

Tipoff by the Office of War Information to two studios last week—before President Roosevelt's trip to Casablanca was public knowledge—that it would be preferable to drop films with North African backgrounds hasn't killed the urge to use that locale. Producer-director Sam Wood, now working under a new pact to Columbia, has gotten around the OWI suggestion by digging back for a historical piece set on the south shores of the Mediterranean.

Story Wood has acquired is 'Mission to Africa' by Ann Morgan and Lorraine Noble. It goes back to the end of the last century and deals with the explorations of Charles de Foucold. For the sake of timeliness, Wood hopes to work in some mention of the recent Casablanca confab.

OWI suggestion to Warners that it hold off on 'Life of Charles de Gaulle' and Paramount on 'Advance Agents to Africa,' which had the studios somewhat mystified, were appreciated the week after they were given, when the Casablanca announcement was made. Had WB and Par continued with their pix, they no doubt would have been forced to take heavy losses in order to change sequences to fit in with the different aspect cast on North Africa by the Casablanca conferences.

L. A. to N. Y.

C. A. Buckley.
Dane Clark.
Broderick Crawford.
Harry Cox.
Walt Disney.
Garrett Fort.
Doris Gilbert.
Alan Gordon.
Joe Grant.
Eddie Gordon.
June Havoc.
Dick Heumer.
Hal Horne.
Andy Krappman.
Carl Leserman.
Irene Manning.
Dan Michelove.
Leo J. McCarthy.
Fred Pride.
Kent Smith.
Bert M. Stearn.
Eddie Sutherland.
Nate Spingold.
Murray Silverstone.
Jimmy Starr.
Charles P. Skouras.
George Zachary.

KEEP BIZ DOWN ON % PIX?

Newsreels Want Bigger WPB Credits On Film Used in Army Camp Theatres

Meeting of U. S. Army theatre bookers with film distribution execs in New York to discuss raw stock credits on newsreels, scheduled yesterday (Tues.), has been postponed until later this week. Confab on feature prints was held last week.

Majors contend that greater footage credits should be allowed on newsreels because prints are worthless after 21 days, when returned from the camp circuit, and values cut to vanishing point even when returned after 11 days.

Though allowed 50% credit on stock used in servicing Army theatres, return on newsreel footage doesn't work out that way because maximum return under the War Production Board setup is based on 84 prints.

Newsreels furnish from 166 to 200 prints, thus getting a raw stock credit of only 42 prints or approximately 18%.

Consumption of raw stock for newsreels during the past year has been increased some 25%, despite the general conservation measures, in line with the Office of War Information desire for speedy and maximum distribution.

Since total stock supply is limited to a specific figure distribs may before long find that excess footage so consumed will likely result in cuts in features and/or shorts production and distribution allocations.

Another meeting with War Production Board reps in Washington is scheduled Feb. 23 when general raw stock and Army print problems will again be discussed.

N.Y. Theatres Ease Out of Tight Spot

Theatre operators in Greater New York last week won their fight against inclusion in general grouping of 'places of assembly' for purpose of more stringent control by New York city fire, police and building departments. Reference to theatres was eliminated last Friday (29) from the amendment to the code of the City of New York, introduced in the city council, under which niteries and other places of amusement are to be grouped.

It was conceded that theatres have been adhering strictly to regulations under which they are governed. Councilmen have expressed strong convictions regarding tighter fire and police control of cafes and measure, if passed, may force some spots to shutter if unable to comply with the new regulations.

Several councilmen related from personal experience cases of serious overcrowding in night clubs.

RECORD FARM COIN FINDING WAY TO B.O.

Minneapolis, Feb. 2.

Reasons for the greatly improved theatre grosses in most situations in the territory are found in the Minneapolis Federal Reserve bank's current review which shows that Northwest cash farm income reached a new all-time high in 1942, more than 1.6 billion dollars. The vast expansion of purchasing power thus created is regarded in show circles as a precursor of even better theatrical times ahead. The previous high was established in 1919.

While farm price advances during the early years of the first World War were greater than they've been so far in the present conflict, farm production currently has outstripped that of the previous period to account for the larger increase in cash income, it's pointed out.

The report also reveals that bank deposits in the district increased 37% during the six months ending Dec. 31, bringing the total to $1,873,000,000, or nearly double the 1929 mark, and reflecting the prosperity.

Martha Raye's African Trek Wins Her Pic Deal

Hollywood, Feb. 2.

Martha Raye, currently touring army camps in North Africa, was signed through her agent to a player contract with 20th-Fox.

New pact was largely the result of actress' overseas trip. She reports at the Westwood studio upon her return to the U.S.

Theatre Driving Edict Relaxed

Persons who are allowed to use their automobiles for business or occupational purposes under the pleasure-driving ban applicable to the eastern seaboard, may stop at a theatre to see a show if, in so doing, they do not use up additional mileage in getting to the theatre.

While it is not generally known this may be done without incurring liability under the pleasure-motoring ukase, the local New York office of the Office of Price Administration informs 'Variety' that as long as extra driving isn't necessary, it's okay.

It is also permissible, according to the N. Y. OPA, for any salesman or other person entitled to use a car for business reasons, to stop at a restaurant for dinner on the way home or at a bar along the way, provided no diversion of the route is taken. In other words, it is explained, if a man went out of his way to drive to a theatre, before going home, rather than stop at one along the most direct route carrying him to wherever he lived, then he'd be in violation of the regulations.

At the OPA it was also added that if a car operator is picked up by an OPA investigator, he must be prepared to prove to his local board that he stopped at a theatre, restaurant or bar for relaxation or food without having gone out of his way to do so. The burden of proof rests with the automobilist, it was further explained.

Also, the business man, doctor or other occupational driver who is permitted to use a car, cannot take it out of the garage on holidays or other days to go to a nearby theatre unless it is in the course of a drive for business purposes.

PAR WANTS TO BOOK 'TOLLS' A LA 'GWTW'

If the theatres are available, Paramount will try to get the Astor and Capitol, N. Y., from Loew's for simultaneous showings of 'For Whom the Bell Tolls,' under plans now being discussed.

Thought is to pattern policy of 'Gone With Wind,' which opened day-and-date at Astor and Cap, playing former on twice-daily basis at $2.20 top, the Cap on continuous policy at a matinee scale of 75c and evening prices of $1.10.

Bob Gillham, now on the Coast, has organized a special publicizing unit to be set up at the Par home-office for 'Tolls.' Unit will include Allan Meltzer, N. Y., p.a., and two men from the Par studio, Mervin Houser and Idwal Jones, who will come east with Gillham in about a week.

UAites West for Bd. Meet

Grad Sears and Arthur W. Kelly left for the Coast Saturday (30) to join Ed Raftery for the United Artists board of directors meeting scheduled to be held this week.

David O. Selznick, UA ownermember who was in New York on the Eddie Rickenbacker story deal, also returned to Los Angeles for the meeting.

DISTRIBS THUS CHARGE EXHIBS

Minneapolis, Feb. 2.

Branch managers here charge instances of Twin City independent exhibitors actually stopping selling of tickets unnecessarily for percentage pictures in order to hold down the gross.

They claim certain theatre owners are guilty of using various devices and methods to discourage patronage. Exhibitors in question don't want the percentage pictures to make too good a boxoffice showing because they perpetually fear that it would form the basis for flat rental charges and result in a boost of the latter.

In the instances that have come to the exchanges' attention, exhibitors closed their b.o.'s early in the evening as soon as their houses were filled and notified prospective patrons that no more tickets would be sold.

Moreover, such percentage pictures have been yanked despite the fact that they have been playing to big business or they have not been given the full playing time warranted by the patronage, it's claimed.

Some exhibitors opposed to percentage make no bones of the fact that they 'don't go out of their way' to sell percentage pictures and that they even hope that the attractions in question will not do too big a business.

What action, if any, the exchanges will take to halt what they assert is improper conduct branch managers are not prepared to say. That there will be reprisals of some sort is intimated, however.

Goldman's Keith Philly Buy As He Goes to Bat Vs. WB

Philadelphia, Feb. 2.

William Goldman, prominent Philly indie exhib, last week purchased Keith's Theatre Bldg., housing one of the Stanley-Warner deluxers, for $250,000 in cash.

Goldman, who filed a $1,350,000 anti-trust suit against Warners and the major distribs last month, announced that he would take possession of the property April 1, when Warners' lease expires.

Purchase of the Keith's—once Philly's leading vaudeville house—gives him three theatres in midtown. Goldman already operates the News, which he recently purchased, and Erlanger. The three theatres have a total seating capacity of upward of 5,000.

With the three houses under his aegis, Goldman is expected to go to the mat against Warners in an effort to get first-run product. The suit filed Dec. 8 was instituted in behalf of the Erlanger (which Goldman has on lease) on the grounds that the defendants had entered in

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SELZNICK'S PLANS

Corps of Aides on Payroll Preparing Film for '43 Release

David O. Selznick is planning to produce one of the three stories he now has under consideration for release before 1944. Producer has been mulling two yarns, in addition to 'Mein Kampf' and the Eddie Rickenbacker story for which he was prepared to pay $500,000 plus, although that went to 20th-Fox.

Selznick has not yet dropped 'Kampf' from list of possibilities, though obvious scripting problems are understood holding up a decision. He has meantime been keeping art directors, technicians and other production personnel on the payroll and retains his talent contract list, apart from loanout arrangements with 20th, Paramount and other studios.

More Film Workers Added to Press And Radio As 'Essential' Occupations

Washington, Feb. 2.

Revision of the list of essential occupations, to include a number of additional communication services, has just been announced by the War Manpower Commission as a guide for local draft boards in granting deferments.

Original list of essential communications activities, listed last Oct. 1, was restricted to newspapers, radio broadcasting, telephone, telegraph, newsreels and television services and the repair of facilities.

Manpower commission's broadened setup, however, now takes in more technicians in film production (including technical and vocational training films for the Army, Navy and war production industries); newspapers and news syndicates; magazines of general circulation which are devoted primarily to the dissemination of public information; radio broadcasting, radio communications (radiotelephone and radiotelegraph); protective signal systems which supplement fire and police protection to military, public and private industrial and commercial establishments; submarine cable, telegraph, telephone and television.

Ten new critical occupations in domestic and international broadcasting and television are added to the list appended to the original occupational bulletin, among them station manager, program director, news editor, managing editor (news), special events or public affairs, traffic manager, radio broadcast technician (all around), and maintenance mechanic.

National Association of Broadcasters has already put itself on record in favor of amended list, pointing out 'essential needs of the industry are now well cared for.'

Whereas essential occupations listed for the communications services in the original bulletin totaled 92 for all activities covered, the amended list includes approximately 120 essential occupations. Pointed out that while occupational bulletins serve as a guide for selective service local boards, final decision in each individual case must be made by the local board. Mere listing of an occupation as essential to the support of the war effort or war production will not necessarily mean that every registrant so engaged will be given a deferment. 'Necessary men' in essential activities, nonetheless, have been recommended by WMC for 2-A or 2-B classifications.

Average Studio Pay Rose $10 in Past Year

Sacramento, Feb. 2.

Average weekly paycheck for December among wage earners in the picture industry was $59.92, according to the California Labor Statics Bulletin. Pay represents a considerable jump over the average wage for December, 1941, which amounted to $49.05. Meantime the retail cost of food went up faster than the rise in income.

Hours of work per week in December, 1942, averaged 40.3 at an hourly rate of $1.485, as against 35.4 hours and $1.385 for the same month in 1941.

Wage Rules Eased For Pic Industry

The motion picture industry has received more consideration and attention from the Office of Economic Stabilization under the price-ceiling directive of last October than has any other industry of relative importance.

Some hope for relief is seen in the attempt of congressmen to attach a repeal rider on wage ceilings to the administration measure calling for a $210,000,000,000 national debt limit.

However, it is stressed that although official Washington has lent a very attentive ear and extended itself in cooperating as far as possible under the complex wage stabilization regulations, it is imperative that final rulings be known at an early date because of the rapidity at which many in pictures will reach the maximum gross earnings permitted.

Meantime, however, it is added that the picture industry faces a problem in that there may be considerable delay before the whole problem is ironed out and that pending modifications, salary of highly-paid employees will have to be stopped when the gross maximum of $67,200 or more, taking into account allowable deductions for agents, etc., has been reached.

The fight is also on, led largely by strong union forces, to get the Office of Economic Stabilization to relax on its ruling that no employee, regardless of the salary bracket, may be paid more than 15% greater than earned on Jan. 1, 1941. Several weeks ago one of the company presidents predicted this would occur and is said to have indicated within that he would be agreeable to such a relaxation because of vastly increased living costs, income taxes, bond-buying, etc.

SEE BROWNE AND BIOFF ANGLE IN COURT MOVE

Federal Judge John C. Knox extended the term of court 'for all purposes' it was revealed yesterday (Tuesday) and this may mean that there is a chance that the prison terms of George E. Browne, former president of the IATSE, and William Bioff, his former personal representative, can terminate much sooner than expected.

In the case of Browne, serving an eight-year sentence for extorting almost $1,000,000 from the major film producers, the term was extended to Nov. 12, 1949, and in the case of Bioff it was extended to Nov. 12, 1951.

Although the offices of the acting U. S. Attorney, Howard C. Corcoran would make no comment with respect to the extension, it has been the practice of federal judges to extend court terms for various reasons, such as reducing sentences in cases where convicted defendants' cooperate with the Government.

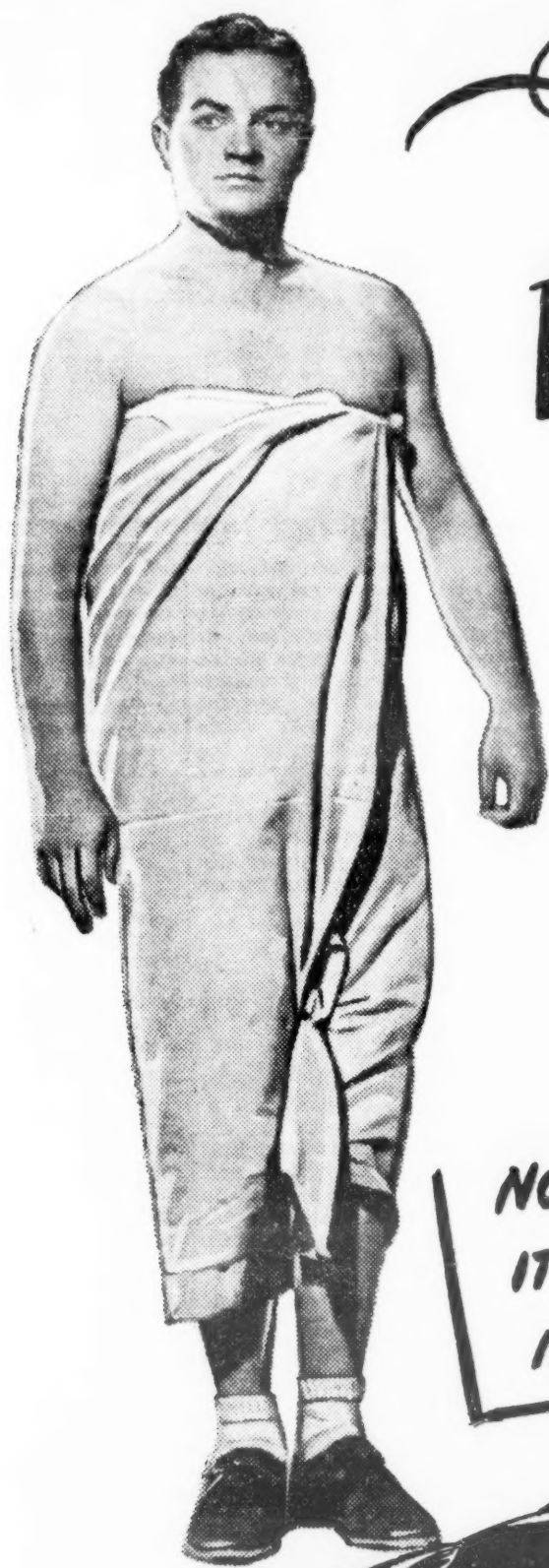
The investigation by Federal authorities, which resulted in the filing of 'Racketeering act' indictments against Browne and Bioff, is under way. Both are in the N. Y. Federal House of Detention, months after their convictions, although the usual stay in the detention house is about two weeks.

It is known that Browne and Bioff, since their convictions have been willing to discuss matters with the Federal authorities and have attended many conferences held at the Federal courthouse.

Ask More Raw Film For Foreign Marts

John W. Hicks, Jr., head of Paramount's foreign sales staff, and Joseph McConville, Columbia's foreign manager, went to Washington yesterday (Tuesday) to huddle on raw film allotments for foreign account.

Both are representing all majors in the foreign field in plea for some realignment of raw stock more in line with requirements of foreign business. Understood that one of angles to be stressed will be that the requested coverage of the foreign market, especially the on-the-fence nations, will not be possible unless some leeway on raw film stock is made in the near future.



What's LAMOUR got that I ain't got?

NO MISTAKE ABOUT IT FOLKS, THIS IS THEIR FUNNIEST!

Samuel Goldwyn laughingly presents

BOB HOPE ★ DOROTHY LAMOUR

THEY GOT ME COVERED

Directed by **DAVID BUTLER**

Screen Play by Harry Kurnitz

Original Story By Leonard Q. Ross and Leonard Spigelgass

Released through RKO RADIO PICTURES

...AND A PLOTFUL OF SPIES...

...MAKES FOR THE YEAR'S HOTTEST COMEDY...

AND A PLOT THAT WILL MAKE YOUR HAIR CURL...

Opening Soon RADIO CITY MUSIC HALL

Join the industry's March of Dimes Drive . . . Feb. 18 to Feb. 24

PRESSURE INDIE PRODUCERS

Sniping Exhibs' Phoney 'Patriotism'

Philadelphia, Feb. 2.

The trade has been stirred here by the practice of some theatre operators who have cancelled matinees because of the fuel oil shortage to impugn the patriotism of others who are keeping open because they converted to coal or already possessed coal-burning heating plants.

This is the way some of the so-called 'sacrificing' patriots work:

Because Exhib A didn't have the foresight or gumption to convert his oil-burning equipment in time, and now because of priorities is unable to get the parts to convert, he places a sign in his lobby to this effect:

'Because we wish to cooperate with the war effort we are closing this theatre for all matinee showings—except Saturday or Sunday.' (Sat. and Sun. are most profitable matinees, anyway.)

Exhib B across the street, who has converted to coal or had a coal burner before the war started, is then—by inference—tagged as a 'traitor' because he keeps his house open on matinees. So in order to keep the record straight he has to inform his patrons that he's the patriot—because he converted to coal. This makes the customer suspicious of both exhibs, not knowing which to believe.

One suggestion to halt this practice is for the War Production Board to present some kind of insignia to theatres which have converted in order to eliminate the odium of keeping open during matinees.

It is estimated that almost 100 theatres have eliminated all matinees, except weekends, here because of the slash in fuel oil rations. Only large-scale conversion in this territory has been made by the Stanley-Warner chain, who now have all but three of their houses on a coal-burning basis.

More Film Houses Shuttered By Fuel Curbs; Many Dropping Mats.

Because of the heating-fuel situation, particularly severe in New England and other portions of the northern Atlantic seaboard, numerous houses serviced out of New York City exchanges have reduced operation while in some instances there have been temporary closings.

The Huntington, at Flemington, N. J., opened only last June, has shuttered due in part to the fuel problem and also to the fact that it draws from miles around; the ban on pleasure driving had an immediate effect on it.

Walter Reade has darkened two of his Asbury Park theatres while three others there are operating nights only. The 13 houses of the St. Cloud circuit, also in northern New Jersey, have cut out matinees altogether. The circuit, which is interested in the Clinton Point, at Clinton Point, N. J., with Hugh Kent, is discussing the closing, temporarily, of that one.

The New Paltz, New Paltz, N. Y., operated by Thomas DiLorenzo, has reduced operation to three days weekly (Fridays - Saturdays - Sundays), being closed the other four days of the week.

While oil-burning theatres have been trying to convert, they have suffered unexpected delays in obtaining grates and fire-brick as well as getting delivery.

In Massachusetts, Connecticut and Rhode Island oil-heated theatres were denied fuel for a 10-day period, effective Saturday night (30), with result where theatres do not have enough oil to carry them over that period, they may have to close or reduce operation.

10-Day Ban

Boston, Feb. 2.

In a sudden clampdown on film and legit theatres, bowling alleys, night clubs and other places of amusement, the regional office of the OPA banned further delivery of fuel oil for a period of 10 days commencing Saturday midnight (30).

The sweeping order came on the heels of the blizzard which had emphasized again the serious plight of the eastern seaboard and of southern New England in particular, and was so designed as to indicate distinctly the OPA's position in regard to the status of pix and legit theatres in wartime as it forbade any building which houses a theatre from supplying it with heat.

So far as could be learned, no downtown house is embarrassed by the order since all are supplied with Edison heat or use coal-burning devices. However, some theatres in outlying districts are certain to be affected and may well be forced to close until the order expires on the 9th. Most of them have been trying to convert, but some have been unable to do so.

According to the OPA, the critical state of the supply situation has

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'Miniver' Pulled By M-G As 'Original'; Try For Screenplay Oscar

Hollywood, Feb. 2.

Metro withdrew 'Mrs. Miniver' as a candidate for the best original screenplay in the ballot for the 15th Annual Awards of the Academy of Motion Picture Arts and Sciences, and shifted it to the best written screenplay division. Reason for the switch was that the picture was based slightly on a compilation of Jan Struthers' short stories in book form, written in England. Only the title and some of the characters were utilized in the screen script.

Writers qualified for Oscar voting were notified to use a supplementary 'blue' ballot, enclosed with notice of error, whether they had voted previously or not. Only the new blue blank, allowing for correction, will be counted in the 'Miniver' writing award.

In addition to the best written screenplay entry, 'Miniver' is a Metro nominee for sound recording achievement. Eleven others seeking phonetic honors are 'Arabian Nights,' Wanger—U; 'Bambi,' Walt Disney; 'Flying Tigers,' Republic; 'Friendly Enemies,' Small-United Artists; 'Gold Rush,' Chaplin-United Artists; 'Once Upon a Honeymoon,' RKO; 'Pride of Yankees,' Goldwyn; 'Road to Morocco,' Paramount; 'This Above All,' 20th-Fox; 'Yankee Doodle Dandy,' Warners, and 'You Were Never Lovelier,' Columbia.

BERGER EXTENDING HIS CHAIN; ADDS 3 HOUSES

Minneapolis, Feb. 2.

Independent circuit operators in the territory are expanding their activities. Bennie Berger, owner of one of the largest indie chains, took over three more houses this week and others are planning similar expansion.

Berger acquired houses at Sioux City, Ft. Dodge and Rock Rapids, Ia., from Joe Numero and Ted Karatz, local circuit owners. Previously he had been operating only in Minnesota. With this acquisition, the Berger chain includes 15 houses, 12 of which are under his own operation. Merle Potter, long Minneapolis Journal and later Minneapolis Times movie and dramatic editor, is his general manager.

Walsh Rolls Along

Hollywood, Feb. 2.

Raoul Walsh's long career as a director at Warners continues under a renewal of his contract.

His first assignment on the renewed ticket will be 'Night Shift,' starring Ann Sheridan.

FILM RESERVES BEING HELD BACK

Motion Picture Industry Advisory Committee has split into opposing factions on question whether pressure can be applied to independent film producers, when they try to change distributors, by making raw film supplies difficult to obtain from the 57,000,000-foot reserve set up by the War Production Board.

Some members of the MPIAC say that when a producer wants to change distributors he must first try every major company and apply for film from the reserve only if unable to obtain supplies from any of those companies.

Problem is highlighting industry discussions, the first case being that of March of Time which switched from RKO to 20th-Fox and was not granted permission to transfer the raw stock allocation it was given when with the former distrib.

Independents classified as 'Class B' producers by the War Production Board, for raw film allocation purposes, include names such as Samuel Goldwyn, Walt Disney, March of Time and others who have had at least one picture released by a 'Class A' or 'Class B' distributor during 1941.

Contention of those opposing the proposal that producers be obliged to canvass all the major distribs before getting film is that it would tend to freeze independent producers to releasing outlets.

Application of M. O. T. for footage from the reserve, which came up during the recent confab in Washington, was opposed by a majority of the members of the industry committee since any depletion of the reserve would reduce the potential supply for any who might later make application for it who may conceivably have stronger claims.

Understood that M. O. T. and 20th-Fox reps remained over in Washington following the meeting to explore the matter further.

MOST SHOW BIZ LABOR NOT IN NEW DRAFT LIST

With exception of nitery employees, theatre ushers and doormen no reference was made regarding show business in the announcement issued yesterday (Tues.) by the Selective Service Bureau that men engaged in 29 occupations would cease being deferable after April 1 regardless of dependents.

Among occupations listed as non-deferable were nitery operators and employees. List of 'essential' industries, whose employees are eligible for deferment, did not mention any other branches of show business.

It was stated, however, that list of non-deferable occupations was by no means complete and would be added to later.

Listed among non-deferable occupations, however, were fortune tellers, astrologers, clairvoyants, mediums, mind readers, palmists, etc., though not clarified whether this referred to professional theatrical performers or others.

'Film Product Shortage Inevitable,' Metro's Bill Rodgers Emphasizes

Not only is a product shortage inevitable but, due to conservation notably in restricting the number of prints made on pictures, theatre operators cannot escape various hardships already being felt, William F. Rodgers, v.p. in charge of distribution for Metro, stated yesterday (Tuesday) at a luncheon session with members of the trade press.

In this connection, Rodgers decried the fact that theatre owners or exhibitors are not represented on the Motion Picture Industry Advisory Council, which meets with the War Production Board on industry problems since, if they were, they would be fully as cognizant of conditions as the distributors are. The Metro sales exec recently recommended exhib representation on the council in view of the growing necessity for exhibs and distributors to get closer together on multiple problems, but no action was taken. He may carry the ball further in this direction.

Rodgers held his luncheon meeting with the tradepaper men principally to discuss numerous pictures he saw at the Metro studio on his recent visit, including 'Human Comedy,' which will be sold singly at as yet undetermined terms, as well as 'Youngest Profession' and other completed films that will comprise Metro's third block for availability in February, or as soon as the market is ready to absorb them. This third block will number from nine to 12 pictures.

A fourth block this season (1942-43) will depend on market conditions, Rodgers added. Should there not be a fourth group, Metro would deliver a maximum of 34 this season, based on the 22 so far on sale and a third block of 12 tops.

Metro is continuing to grant liberal cancellations. Rodgers noting that while certain accounts have taken advantage of the rejection option, they have done so principally where the pictures are not suitable to the theatres where bought.

Making frequent trips to the Coast himself to see the new product as it comes off the assembly line, Rodgers announced a new policy of periodically sending Metro's keymen out to the studio for the same purpose, including members of the sales force and the publicity-advertising departments. He said that he would like to sit down with trade reporters from time to time to discuss pictures and policies personally as a desirable substitute for stereotyped, mimeographed announcements sent out through the publicity department.

Rodgers also noted in connection with various promotions made in distribution that he favored greater concentration of sales strength in the field rather than from the home office as has been the custom for many years.

No Double Pleasure

Philadelphia, Feb. 2.

One of the leading local exhibs swears that the following story is true:

An OPA inspector planted outside of a filmer here last week was waiting for the owner of a car parked nearby to come out.

When the show broke he saw one man heading for the parked auto. He approached the gent and demanded that he disgorge his gas coupons for violating the rule against pleasure driving.

Retorted the motorist:

'Are you kidding? Sitting through a double-feature like I just saw is no pleasure, mister!'

Studios Defer 48-Hr. Week; Prepare Manual To Guide Draft Boards

Hollywood, Feb. 2.

Studios have in preparation a directory covering critical occupations in film industry branches declared as essential with the idea of offering it to draft boards for use as a manual in considering requests for deferments.

Producers and company attorneys huddled for several hours Sunday (31) discussing war problems, particularly as they apply to the manpower situation. Pointed out that no official announcement has been made declaring the film industry as essential other than notification to draft boards from K. H. Leitch, state director of selective service, that the original announcement of the War Manpower Commission on the industry being essential listed some 12 occupations. Understood, however, the total eventually will be raised to 20.

Directory of employees holding critical occupations is being readied by company heads on the theory no blanket deferments will be issued merely because the employee happens to be working in an occupation listed as critical. Draft boards have already announced that each request will be handled on its individual merit.

Executives also deferred any action on proposed 48-hour week when it was pointed out that no official

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REP. FILMS EXPLOITS OF GENERAL LE CLERC

Hollywood, Feb. 2.

Story of the exploits of General Le Clerc, Free French soldier who led his army 1,000 miles across the North African desert in pursuit of Rommel's Afrika Korps, is slated for production at Republic as 'The Phantom General.'

Picture is still in the writing mill, with scribes working on a general idea of the story while awaiting later development from North Africa.

ROSE SLATES PAIR OF BARRIE PIX IN LONDON

Hollywood, Feb. 2.

David Rose, Paramount's managing director for England, announced the early production of two James M. Barrie stories before shoving off for London.

Pictures will be 'The Admirable Crichton,' with Laurence Olivier in the title role, and 'The Old Lady Shows Her Medals,' co-starring David Niven and Mary Clare.

RKO Will Distrib Next Brit. Propaganda Pic

Motion Picture Producers & Distributors Assn. directorate met yesterday (Tuesday) to draw lots on next British Ministry of Information feature to be distributed in America. RKO drew 'Letter from Ulster,' a short subject' and will handle in this country.

Directors also voted $5,000 to the Victory Committee of Hollywood. Committee suggested such fund was needed to carry on, and company presidents okayed the appropriation.

CUTTING 'B' PIX AND SHORTS, BUT INCREASED NUMBER OF GOVERNMENT BRIEFIES NOTED

Decline in the number of 'B' features, now under way, is being equalled by a reduction in the number of shorts made by major companies, according to industry toppers. Shortage of raw film stock, with slashes in the amount assigned to individual companies ordered by the WPB, is blamed for the trend towards fewer 'B' pictures and proportionately more 'A' budget features. The raw stock situation also is partially held accountable for the decline in number of shorts, but the huge upbeat in quantity of Government-produced shorts take a portion of the responsibility.

Heat has been on for some time to get more and more war propaganda shorts of one sort or another into the theatres. With only a certain amount of playing time available, the regularly produced shorts of the major producers are taking the rap.

While many exhibitors obviously would rather play a gratis subject (all Government-made films are in that category), other exhibs are plainly dismayed by the vast quantity of these briefies they are asked to play. The sameness of many subjects, plus the deadly dullness of some, has numerous exhibitors wondering when the end is coming. Certain exhibs feel that the saturation point is rapidly being reached—that the uninterrupted flow of many of these shorts may bring squawks from patrons and ultimately drive them away from the theatre.

THE AVALANCHE HAS STARTED!

. . . AND THE TOP HOUSE IN EVERY CITY AND TOWN WILL PLAY IT

. . . AS SOON AS WE CAN GET PRINTS TO HANDLE THE LAND-SLIDE OF BOOKINGS!

HITLER'S CHILDREN

WITH
TIM HOLT · BONITA GRANVILLE
KENT SMITH · OTTO KRUGER
H. B. WARNER · AND LLOYD CORRIGAN
ERFORD GAGE · HANS CONREID
GAVIN MUIR · NANCY GATES

Produced by EDWARD A. GOLDEN · Directed by EDWARD DMYTRYK · Screen Play by Emmet Lavery

RKO RADIO PICTURES

THE GREATEST MASS-SELLING CAMPAIGN IN THE HISTORY OF THE INDUSTRY! . . . .

More great radio promotions on the way in all important listening areas . . . paralleling that spectacular and sensational 50-City World Premiere staged under the sponsorship of Radio Station WLW . . . the amazing promotion that helped skyrocket grosses anywhere from 150% to 300% of the average for TOP GROSSING pictures of the past!

NO WONDER THE WHOLE INDUSTRY IS TALKING ABOUT IT!

'Harvest' Smash 36G, Day-Date, In Chi, 'Key'-Griff Williams Fine 48G

Chicago, Feb. 2.

'Arabian Nights' is doing terrific business at the Palace theatre, and following its record-breaking first week seems slated for at least $25,000 this week.

'Random Harvest' running at both the Apollo and United Artists looks good for combined $36,000. Oriental, with Chico Marx orchestra on stage and 'London Blackout Murders' on screen, is headed for fine $23,500.

Estimates for This Week

Apollo (B&K) (1,200; 35-55-65-75)—'Random Harvest' (M-G). Excellent $12,000. Last week, 'China Girl' (20th) and 'Over My Dead Body' (20th), good $7,500.

Chicago (B&K) (4,000; 35-55-75)—'Glass Key' (Par) and Griff Williams orch on stage looks like fine $48,000. Last week, 'Never Lovelier' (Col) and Phil Spitalny's orchestra, same.

Garrick (B&K) (900; 35-55-65-75)—'Flying Fortress' (WB) and 'Manila Calling' (20th) dandy $8,500. Last week, 'Road to Morocco' (Par) and 'Omaha Trail' (M-G), fine $8,100.

Oriental (Iroquois) (3,200; 28-33-44-55)—'London Blackout Murders' (Rep) and Chico Marx orch on stage. Solid $23,500. Last week, 'Dangerous Night' (Col) and Stan Kenton orch, nifty $20,000.

Palace (RKO) (2,500; 33-44-66-75)—'Arabian Nights' (U) and 'Sherlock Holmes' Secret Weapon' (U) (2d wk). Socko $25,000. Last week, terrific $29,000.

Roosevelt (B&K) (1,500; 35-55-65-75)—'Yankee Doodle Dandy' (WB) (3d wk). Very good $13,000. Last week, strong $14,500.

State-Lake (B&K) (2,700; 35-55-65-75)—'Black Swan' (20th). Healthy $20,000. Last week, 'Me and My Gal' (M-G) (5th wk), fair $10,000.

United Artists (B&K) (1,700; 35-45-65-75)—'Random Harvest' (M-G). Running day and date with Apollo. Should do smashing $24,000. Last week, 'Stand By for Action' (M-G) (3d wk), fair $10,000.

Woods (Essaness) (1,200; 33-44-55-75)—'Pittsburgh' (U) and 'Hi Buddy' (U). Nice $10,000. Last week, 'Ecstasy' (Indie) and 'Great Impersonation' (U), five days, and 'Pittsburgh' plus 'Buddy,' two days, trim $13,000.

Abbott-Costello Sock 10G, Mpls.

Minneapolis, Feb. 2.

Business continues to boom here. Weekends are terrific and the other days leave little to be desired. Holdovers are the rule, rather than the exception. For instance, 'Yankee Doodle Dandy' is in the fifth week of a remarkable run and the line-up also includes two other films, 'War vs. Mrs. Hadley' and 'Black Swan,' chalking up a second and third week respectively. Even the handicaps of sub-zero temperatures and snowstorms as well as gasoline rationing apparently are no longer boxoffice deterrents.

Estimates for This Week

Aster (Par-Singer) (900; 17-22)—'American Empire' (UA) and 'Gildersleeve' (RKO) headed for good $2,300 in five days. Last week, '7 Miles From Alcatraz' (RKO) and 'Junior Army' (Col), good $2,200 in five days.

Century (P-S) (1,600; 30-40-50)—'Mrs. Hadley' (M-G) (2d wk). Fair $3,500 after hefty $7,200 first week despite lack of boxoffice names.

Gopher (P-S) (1,000; 28-30)—'Sin Town' (U). Title and cast names bringing in customers. Pretty good $3,000 in prospect. Last week, 'Married Angel' (M-G), big $4,100.

Lyric (P-S) (1,091; 30-40-50)—'Yankee Doodle Dandy' (WB) (5th wk). Fair $3,000 after astonishing $6,000 last week on top of preceding $16,000, $9,500, $5,000 and $5,300.

Orpheum (P-S) (2,800; 30-40-50)—'Who Done It?' (U). Right up the Abbott-Costello fans' alley. Strong $10,000 indicated. Last week, 'Nightmare' (U) and Ink Spots, etc., on stage (33-44-55), huge $20,000.

State (P-S) (2,300; 30-40-50)—'Me and My Gal' (M-G). Big $14,000. Last week, 'Black Swan' (20th) (2d wk), corking $8,000 after splendid $12,500 first week.

Uptown (Par) (1,100; 30-40)—'Forest Rangers' (Par). First neighborhood run. En route to big $4,000. Last week, 'Yank at Eton' (M-G), first neighborhood showing, pretty good $3,000.

World (Par-Steffes) (350; 30-40-50-55)—'Black Swan' (20th) (3d wk). Moved here after two big weeks at State, where it copped nearly $21,000 in fortnight. Stretching toward dandy $3,500. Last week, 'Gentleman Jim' (WB) (2d wk), good $3,000 after healthy $7,800 first week at Orpheum.

'Swan' Smash $10,000 In Mont'l; 'Jim' Crack 8G

Montreal, Feb. 2.

New pictures with star appeal at the three ace houses currently make this one of the best weeks of winter. Loew's with 'Black Swan' is topper.

Estimates for This Week

His Majesty's (CT) (1,600; 35-50)—'Jeannie' (Esq). Fair $2,000. Last week, 'Uncensored' (Esq), $1,800.

Palace (CT) (2,700; 30-45-62)—'Once Upon Honeymoon' (RKO). Okay $8,500. Last week, 'This Our Life' (WB) (2d wk), good $5,500.

Capitol (CT) (2,700; 30-45-62)—'Gentleman Jim' (WB) and 'Secret Enemies' (WB). Crack $8,000. Last week, 'Night to Remember' (Col) and 'Man's World' (Col), (WB), nice $6,500.

Loew's (CT) (2,800; 35-53-67)—'Black Swan' (20th). Wham $10,000. Last week h.o. 'Pride Yankees' (RKO) good $6,000.

Princess (CT) (2,300; 30-40-52)—'Navy Comes Through' (RKO) and 'Falcon's Brother' (RKO) (2d wk). Trim $3,800 after nice $5,000 last week.

Orpheum (CT) (1,100; 30-40-60)—'Crystal Ball' (UA) (2d wk). Fair $2,500 after good $3,800 last week.

'Girl'-'Johnny' Sock 29G, Det.

Detroit, Feb. 2.

Only three fresh bills hit the first-runs here this week, as holdovers and return dates are taking a joyride on the continuing great biz. Grosses here continue to surpass expectations.

Estimates for This Week

Adams (Balaban) (1,700; 50-65)—'Pittsburgh' (U) and 'Night to Remember' (Col) (2d wk). Pair switched in after great week at Fox for sock $8,300. Last week, 'Never Lovelier' (Col) and 'Great Impersonation' (U) (2 wk), fine $8,100.

Broadway-Capitol (United Detroit) (2,800; 50-65)—'Gentleman Jim' (WB) (3d wk) and 'Aircraft Missing' (UA) (2d wk). Latter moved in from Palms-State to strengthen holdover, and fine $8,000 sighted. Last week, 'Jim,' coupled with 'Bullet Scars' (WB), okay $10,000.

Fox (Fox-Michigan) (5,000; 50-65)—'China Girl' (20th) and 'Johnny Comes Marching Home' (U). Sock $29,000. Last week, 'Pittsburgh' (U) and 'Night to Remember' (Col) went over expectations with fine $26,000.

Madison (United Detroit) (1,800; 50-65)—'Fantasia' (RKO) and 'Gildersleeve' (RKO) (2d wk). Well sold through music classes, schools, etc., this will tuck a great $10,000 on last week's sharp $12,000.

Michigan (United Detroit) (4,000; 50-65)—'Once Upon Honeymoon' (RKO) and 'Aldrich, Editor' (Par). Strong $24,000. Last week, 'Lucky Jordan' (Par) and Woody Herman orch and Glenn Miller Singers (Marion Hutton and Modernnaires) on stage, went way over estimates and smashed through with great $53,000.

Palm-State (United Detroit) (3,000; 50-65)—'Yankee Doodle' (WB) and 'Fighting Engineers' (UA). Back at pop prices, this one will make as much as it did in first week at advanced prices at same house, with $20,000 sighted. Last week, 'Aircraft Missing' (UA) and 'Silver Queen' (UA), dull $8,000.

United Artists (United Detroit) (2,000; 50-65)—'Stand by for Action' (M-G) and 'Eyes in Night' (UA) (2d week). Consistently good with brisk $14,000 following whammo $18,000 last week.

Levoy Heads Fine Arts

Hollywood, Feb. 2.

Gordon Levoy stepped in as temporary head of Fine Arts Studio Corp. to clean up details, following resignation of Charles S. Stern as president.

Meanwhile, the rest of the company setup remains intact, with Dick Pearl continuing as general manager in charge of studio operations.

FREEMAN AIDES RATHVON

Norman Freeman, who has been acting as ex-officio assistant to N. Peter Rathvon, president of RKO, for the last few years, was officially designated last week as assistant to the president by Rathvon. Freeman had aided in RKO reorganization work since about 1935, but actually in the company employ only since January, 1941. He formerly was associated with the Atlas Corp.

Freeman most recently held the title of assistant treasurer and secretary at RKO.

First Runs on Broadway

(Subject to Change)

Week of Feb. 4

Astor — 'Tennessee Johnson' (M-G) (4th week).
(Reviewed in 'Variety' Dec. 16)

Capitol—'In Which We Serve' (UA) (7th week).
(Reviewed in 'Variety' Oct. 7)

Criterion—'Commandos Strike at Dawn' (Col) (4th week).
(Reviewed in 'Variety' Dec. 9)

Globe—'Margin for Error' (20th) (3d week).
(Reviewed in 'Variety' Jan. 12)

Hollywood—'Air Force' (WB) (3).
(Reviewed in current issue)

Music Hall—'Random Harvest' (M-G) (8th week).
(Reviewed in 'Variety' Nov. 25)

Paramount — 'Star Spangled Rhythm' (Par) (6th week).
(Reviewed in 'Variety' Dec. 30)

Rialto—'Lucky Gordon' (Par) (3d week).
(Reviewed in 'Variety' Dec. 9)

Rivoli—'Shadow of a Doubt' (U) (4th week).
(Reviewed in 'Variety' Jan. 1)

Roxy — 'Immortal Sergeant' (20th) (3).
(Reviewed in 'Variety' Jan. 13)

Strand — 'Casablanca' (WB) (5).
(Reviewed in 'Variety' Dec. 2)

Week Feb. 11

Astor — 'Tennessee Johnson' (M-G) (5th week).

Capitol—'In Which We Serve' (UA) (8th week).

Criterion—'Commandos Strike at Dawn' (Col) (5th week).

Globe—'Saludos Amigos' (RKO) (12).
(Reviewed in 'Variety' Dec. 9)

Music Hall—'Random Harvest' (M-G) (9th week).

Paramount — 'Star Spangled Rhythm' (Par) (7th week).

Rivoli—'Shadow of a Doubt' (U) (5th week).

Roxy — 'Immortal Sergeant' (20th) (2d week).

'Serve' Wow 21G In Balto

Baltimore, Feb. 2.

In spite of bad weather leaders are faring exceptionally well here. 'In Which We Serve,' at Loew's Century, and Earl Carroll's 'Vanities,' spliced to 'Cat People' at the combo Hipp, are both showing the way to bullish returns. Rest of town holding its own.

Estimates for This Week

Century (Loew's-UA) (3,000; 17-28-33-44-55)—'Serve' (UA). Wow $21,000. Last week, 'Andy Hardy's Double Life' (M-G) all right $14,400.

Hippodrome (Rappaport) (2,240 17-28-38-44-55-66)—'Cat People' (RKO) plus Earl Carroll's 'Vanities' on stage. Potent $20,000. Last week, 'City Without Men' (Col) leaned mostly on p.a. of Vaughn Monroe orch on stage for bellringing $18,900.

Keith's (Schanberger) (2,406; 17-28-35-44-55)—'Palm Beach Story' (Par). Nice $13,000. Last week, second of 'Pittsburgh' (U), added fine $10,300 to big inaugural setto at $15,600.

Maryland (Hicks) (1,290; 28-38-55)—'Secrets of Co-Ed' (Indie) plus vaude. Fairish $7,000. Last week, 'Johnny Doughboy' (Rep) plus vaude, reached okay $6,600.

Mayfair (Hicks) (980; 25-50)—'Silver Queen' (UA). Ambling in with possible $4,000. Last week, 'Street of Chance' (Par) fair at $3,600.

New (Mechanic) (1,680; 17-28-40-55)—'Black Swan' (20th) (5th wk). Holding in recordmaking style, with $29,900 figured as the grand total for extended run this week (5th) being $3,700, last stanza (4th) $4,000.

Stanley (WB) (3,280; 17-28-38-40-55)—'Now, Voyager' (WB) (3rd wk). Solid $9,000 after swell $32,200 for previous brace.

Valencia (Loew's-UA) (1,450; 17-28-44-55)—'Andy Hardy's Double Life' (M-G) (moveover). Doing well at $5,000 after nice action in downtown Century previously. Last week, similar handling of 'Whistling Dixie' (M-G) all right $4,700.

'Casablanca' Torrid $14,400 H.O., Portland

Portland, Ore., Feb. 2.

Storm's letup is raising grosses all over currently. 'Casablanca,' obviously cashing in on news of North African conference at city of same name, is doing sock biz to come near city's best in second session at Broadway. Leader is 'Palm Beach Story' at Paramount.

Estimates for This Week

Broadway (Parker) (1,900; 40-50-65)—'Casablanca' (WB) and 'McGuerins from Brooklyn' (UA) (2d wk). Sock $14,400. Last week, great $15,000.

Mayfair (Parker-Evergreen) (1,500; 40-50-65)—'Whistling in Dixie' (M-G) (3d wk) and 'Call of Canyon' (Rep) (1st wk). Solid $5,800 on third sesh. Second week with 'Devil with Hitler' (UA), good $6,000.

Orpheum (Hamrick - Evergreen) (1,800; 40-50-65) — 'Navy Comes Through' (RKO) and 'Over Dead Body' (20th) (2d wk). Great $8,600. First week, big $12,500.

Paramount (H-E) (3,000; 40-50-65)—'Beach Story' (Par) and 'Army Surgeon' (RKO). Strong $14,500. Last week 'Washington Slept Here' (WB) and 'Mrs. Wiggs' (Par) (2d wk), okay $8,000 and moved to Music Box.

United Artists (Parker) (1,000; 40-50-65)—'Yankee Doodle' (WB) (3d wk). Nice $7,000. Second stanza, hefty $7,500.

'DOUBT' BUILDS, $9,500 IN PITT

Pittsburgh, Feb. 2.

Biz holding up nicely despite bad break in weekend weather, when heavy snow was followed in turn by rain and freezing temperatures. Among new pictures, 'Shadow of Doubt' opened slowly but picked up sharply after rave notices came out, making h.o. cinch. 'Andy Hardy Double Life,' backed by Jimmie Lunceford on stage, will give Stanley very satisfactory session.

Estimates for This Week

Fulton (Shea) (1,700; 30-40-55)—'Shadow of Doubt' (U). Attracting big nite trade. Should finish at better than $9,500, fine. Last week, twin horror bill of 'Mummy's Tomb' (U) and 'Night Monster' (U), a surprise wow at $6,900.

Harris (Harris) (2,200; 30-40-55)—'Mrs. Hadley' (M-G). Got sharply divided notices. Will be lucky to hit $7,000, mildish. Last week, second of 'China Girl' (20th), $6,000.

Penn (Loew's-UA) (3,300; 30-40-55) — 'Casablanca' (WB) (2d wk). Smasheroo melodrama cashed in heavily on the headlines; sock $16,500 on holdover. Last week, close to $24,000, sizzling.

Ritz (WB) (800; 30-40-55)—'Once Upon Honeymoon' (RKO) (3d wk). Subsequent run looks like $2,500, average. Last week, 'Palm Beach Story' (Par), third week, a dud at under $1,500.

Senator (Harris) (1,750; 30-40-55)—'Commandos Strike at Dawn' (Col) (5th wk). Paul Muni starrer got third week here, after having previously played Harris for fortnight, at last minute when management decided at hold over after advertising 'Mug Town' (U) and 'Strictly in Groove' (U). Winding up at around $2,500 on top of $3,000 last week.

Stanley (WB) (3,800, 30-44-55-86)—'Hardy's Double Life' (M-G) and Jimmie Lunceford band. Vaude getting some strong support from screen, since this is first Hardy Family picture to play this deluxer, all of 'em in the past having gone to straight-film Penn. Neat $21,500. Last week, Henry Busse band, with Stuart Erwin and June Collyer, and '7 Days Leave' (RKO), very good at $20,000.

Warner (WB) (2,000; 30-40-55)—'Silver Queen' (UA) and 'Dr. Gillespie's New Assistant' (M-G). Twinner merely holding the franchise, and little else. Won't do more than $3,200, very poor here, where clientele is accustomed to seeing h.o. pix from Penn almost exclusively. Last week, 'Once Upon Honeymoon' (RKO), from the Penn, around $6,800.

Study Gessner Pattern

Prof. Robert Gessner's recent piece in The New York Times on 'film story pattern for 1943' arrested Nelson Poynter's attention to such a degree on the Coast that he sent out photostat copies to all studios, producers, writers, directors, et al. As Lowell Mellett's rep in Hollywood, Poynter was taken with Gessner's ideas that 1943 pictures should treat with the common man, his wartime problems, etc., instead of solely with the battlefields, else we may well win the war and lose the peace.

Gessner, head of the motion picture course at New York University, is a former Hollywood scripter and novelist. He has also written for 'Variety.'

School Holiday Ups Lagging N.Y. Biz; 'Random,' 96G, 'Spangled'-Long, 60G Both Boff H.o.s, 'Gal'-Vaude, $37,000

Gross total for the downtown New York film houses is down considerably this week, partly due to numerous holdovers, but also as result of snowstorm Thursday (28) and sleet on Saturday (30). With all kids out of school this week, business on Monday (1) was better than usual for that day, also yesterday (Tuesday).

Aside from the dual bill at the Palace, the only new show to come in during the past week is the one at the second-run State, where 'Me and My Gal,' with Georgie Price and Bea Wain on the stage, are current. House will do rousing $37,000.

In the van among holdovers is 'Random Harvest,' which this week, its seventh, should hit very fancy $96,000 at Music Hall. Also continuing amazing pace is 'Star-Spangled Rhythm' at the Par, with Johnny Long band on the stage. On the week ended last night (Tuesday), fifth for the picture and first for Long, the take was close to $60,000, extremely strong.

Roxy brings in 'Immortal Sergeant' today (Wednesday), with Connee Boswell, Herb Shriner and the 'Lower Basin Street' band program on the stage. Another opening is 'Air Force,' which moves into the Hollywood this morning (Wed.).

Estimates for This Week

Astor (Loew's) (1,140; 55-65-$1.10)—'Tennessee Johnson' (M-G). On third week up Monday night (1) only $9,500, poor, while the prior (2d) stanza was slightly over $10,000. Replacement expected within week or so.

Capitol (Loew's) (4,620; 35-55-85-$1.10-$1.25)—'In Which We Serve' (UA) (6th wk). Drops to around $32,000, but still good; last week (5th) hit $40,000. Holds seventh week.

Criterion (Loew's) (1,062; 35-44-55-75-99) — 'Commandos Strike at Dawn' (Col) (4th wk). On the third week through last night (Tuesday) added another fine $24,000 to the gross previously shown; the second week was near to $35,000, socko.

Globe (Brandt) (1,250; 35-55-75-85)—'Margin for Error' (20th) (2d wk). Looks about $8,000 on light side, yet holds over. The first seven days was $10,500, satisfactory.

Hollywood (WB) (1,225; 65-75-$1.10-$1.25)—'Air Force' (WB). Begins run this morning (Wednesday), following invitation screening last night at 11 p.m. 'Casablanca' (WB) on final six days of 10th week nabbed $20,000, stout; ninth week was $22,800. On engagement here grossed over $250,000 for handsome profit.

Palace (RKO) (1,700; 28-35-44-55-65-75)—'Black Swan' (20th) (2d run) and 'Truck Busters' (WB) (1st run), dualed. Okay $9,800 is looked for with this pair. Last week, 'Arabian Nights' (U) (2d run) and 'It Comes Un Love' (U) (1st run), $9,900.

Paramount (Par) (3,664; 35-55-85-99-$1.10)—'Star Spangled Rhythm' (Par) (6th wk) and Johnny Long (2d wk). On the week ended last night (Tuesday), first for the Long band, close to smash $60,000 was recorded; prior week, fourth for film and Benny Goodman, $65,000.

Radio City Music Hall (Rockefellers) (5,945; 44-55-85-99-$1.65)—'Random Harvest' (M-G) and stageshow (7th wk). Remarkably consistent pace will mean around $96,000 this week (7th), compared with $99,000 the prior (6th) stanza. Holds over further.

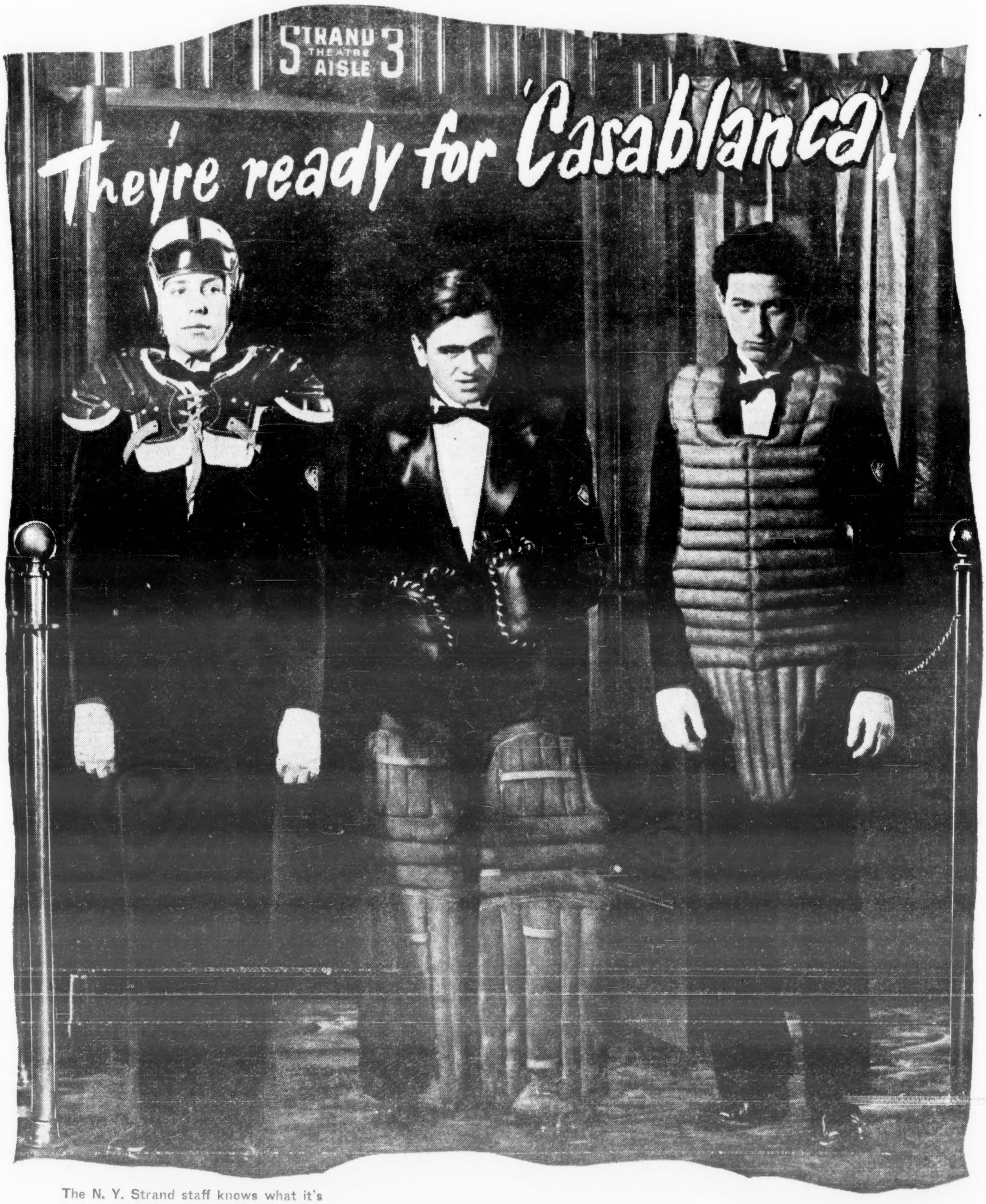
Rialto (Mayer) (594; 28-44-55-75)—'Lucky Jordon' (Par) (2d wk). Doing very big at this little-seater, this week on holdover appearing $13,000 or thereabouts, while on the first seven days house hit $16,000, new high for it. Prices were upped to 75c as an aid.

Rivoli (UA-Par) (2,092; 35-55-75-85-99)—'Shadow of Doubt' (U) (4th wk). Begins fourth week today (Wednesday); on the third dropped to $21,000, fairish, while second stanza was $27,000, good. 'Amazing Mrs. Holliday' (U), is set to follow.

Roxy (20th) (5,886; 40-55-65-75-85-99) — 'Immortal Sergeant' (20th) moves in this morning (Wed.), with Connee Boswell and 'Lower Basin Street' radio unit on stage. 'China Girl' (20th) and the Guy Lombardo orchestra went two weeks, getting nifty $70,000 on the first and $55,000 on the second, okay.

State (Loew's) (3,450; 39-44-55-75-99-$1.10)—'For Me and My Gal' (M-G) (2d run) and, on stage, Georgie Price and Bea Wain. Exceptionally strong $37,000 or thereabouts seen with this show. Last week, 'You Were Never Lovelier' (Col) (2d run) and Earl Carroll's 'Vanities' unit, big $35,000.

Strand (WB) (2,756; 35-55-75-85-99-$1.10)—'Yankee Doodle Dandy' (WB) (6th-final wk) and Sammy Kaye (2d wk). Holding up well at indicated $35,000, or bit better. Last week, fifth for 'Dandy' and first for the Kaye band, $40,000, nice. 'Casablanca' (WB) comes in Friday (5), while Kaye remains over.



The N. Y. Strand staff knows what it's in for—'Casablanca' moves over after 3 jammed months at the N. Y. Hollywood!

The Warner kind of Smash!

HUMPHREY BOGART · INGRID BERGMAN · PAUL HENREID
in "CASABLANCA" with
CLAUDE RAINS · CONRAD VEIDT · SYDNEY GREENSTREET
PETER LORRE · Directed by MICHAEL CURTIZ
Screen Play by Julius J. & Philip G. Epstein and Howard Koch · From a Play by Murray Burnett and Joan Alison · Music by Max Steiner

MARCH OF DIMES — FEBRUARY 18th TO 24th

A HAL B. WALLIS PRODUCTION

'Got Me Covered'-Vaude Fine $28,000 Tops Frisco; 'Doodle' Sockeroo 25G

San Francisco, Feb. 2.

Return of 'Yankee Doodle Dandy' at pop prices is boosting Paramount to great $25,000. 'They Got Me Covered,' plus vaude, is clocking stout $28,000 at Golden Gate, while 'Life Begins at 8:30' is okay $17,000 at Warfield.

Estimates for This Week

Fox (F-WC) (5,000; 50-65)—'Star-Spangled Rhythm' (Par) and 'We Are Marines' (20th-M. of T.) (2d wk). Terrific $18,000. Last week sock $33,000 for same combo.

Golden Gate (RKO) (2,850; 44-55-75)—'Got Me Covered' (RKO) and stage show headed by Three Stooges. Bob Hope's latest is big drawing card for hefty $28,000. Last week 'Cat People' (RKO) and stage show, good $22,000.

Orpheum (Blumenfeld) (2,440; 50-65)—'Arabian Nights' (U) and 'Behind Eight Ball' (U) (3d wk). A big $9,000 for third stanza. Last week trim $14,300.

Paramount (F-WC) (2,470; 50-65)—'Yankee Doodle' (WB). Sockeroo $25,000 for return date of film at regular scale. Last week 'Eyes in Night' (M-G) and 'Flying Fortress' (WB), $16,000 in eight days, fair.

St. Francis (F-WC) (1,475; 50-65)—'Eyes in Night' (M-G) and 'Flying Fortress' (WB) (moveover). Oke $7,500. Last week, 'China Girl' (20th) and 'Over Dead Body' (20th) (moveover), ditto.

United Artists (UA-Blumenfeld) (1,100; 50-65)—'Married Witch' (UA) and 'American Empire' (UA) (3d wk). Holding up to nice $8,000. Last week $9,700, good.

Warfield (C-WC) (2,650; 50-65)—'Life Begins' (20th) and 'War Vs. Mrs. Hadley' (M-G). Respectable $17,000. Last week 'Beach Story' (Par) and 'Live on Danger' (Par) (3d wk), fine $12,000.

Key City Grosses

Estimated Total Gross
This Week **$2,607,300**
(Based on 25 cities, 186 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year **$1,810,400**
(Based on 26 cities, 176 theatres)

'Serve' Best Buff. Bet, Stout $16,000

Buffalo, Feb. 2.

No smash biz currently but most pictures are holding to recent high levels, giving nice all-round tone. 'In Which We Serve' at the Great Lakes is strongest entry with best biz here. 'Crystal Ball' at the Buffalo is rated only mild and slightly behind the Lakes this week.

Estimates for This Week

Buffalo (Shea) (3,500; 35-55)—'Crystal Ball' (UA) and 'Mrs. Wiggs' (Par). Mild $14,000. Last week, 'Casablanca' (WB) and 'Wrecking Crew' (Par), powerful at close to $20,000.

Great Lakes (Shea) (3,000; 35-55)—'In Which Serve' (UA). Stout $16,000 or near, best in town. Last week, 'Reunion France' (M-G) and 'Dr. Gillespie's Assistant' (M-G), mild $14,000.

Hipp (Shea) (2,100; 35-55)—'Casablanca' (WB) and 'Wrecking Crew' (Par) (moveover). Nifty $11,000 likely after terrific week at Buffalo. Last week, 'Palm Beach Story' (Par) and 'Street Chance' (Par) (moveover), strong $8,100.

Lafayette (Hayman) (3,300; 35-50)—'Pittsburgh' (U) and 'Strictly in Groove' (U). Sparkling $12,000. Last week, 'Commandos Strike' (Col) and 'Blackie Goes Hollywood' (Col) (2d wk), fine $10,000.

20th Century (Ind.) (3,000; 35-55)—'Silver Skates' (Mono) and 'Busses Roar' (WB). Neat $9,000. Last week, 'This Was Paris' (WB) and 'Falcon's Brother' (RKO), around okay $8,000.

'Random,' $28,500, Nifty in Philly

Philadelphia, Feb. 2.

Trucks and snowplows were able to dig the city out of the winter's heaviest snowstorm in time to allow filmers to cash in on a heavy week-end trade. Biz had been virtually at a standstill Wednesday and Thursday during the near-blizzard.

Making their bow this week to zingy biz are 'Random Harvest,' 'Bambi,' 'China Girl.' Also preeming is 'Night to Remember,' teamed with Jan Savitt's orchestra at Earle.

Estimates for This Week

Aldine (WB) (1,303; 35-46-57-68-75)—'Bambi' (RKO). Initialer for Disney's latest release getting good play, especially during matinees, with fine $13,000 in the till. Last week 'War Mrs. Hadley' (M-G) yanked after one week with n.s.h. $8,000.

Arcadia (Sablosky) (600; 35-46-57-68-75)—'Life Begins at 8:30' (20th-Fox) (2d run). Plenty good at $3,500. Last week 'Stand By for Action' (M-G), fair $3,200 for second run.

Boyd (WB) (2,569; 35-46-57-68-75)—'Random Harvest' (M-G). Looks like another 'Miniver,' with smashing $28,500 for opener in addition to hefty $5,500 for 'bonus' showing at Earle Sun. (31). Last week 'Palm Beach Story' (Par), okay $16,000.

Earle (WB) (2,768; 35-46-57-68-75)—'Night to Remember' (Col) with Jan Savitt orch plus Nicholas Bros. Getting fair $21,500. Last week 'Madame Spy' (U) and Glen Gray [illegible]

Fox (WB) (2,425; 35-46-57-68-75)—'China Girl' (20th). Looks like a sleeper with fine $23,000. Last week 'Forest Rangers' (Par), fair $12,800.

Karlton (WB) (1,066; 35-46-57-68-75)—'Forest Rangers' (Par) (2d run). Mediocre $3,500. Last week's gate for 'Moon and Sixpence' (UA) good $5,000 for season run.

Keith's (WB) (2,220; 35-46-57-68-75)—'Black Swan' (20th) (2d run). Nice $5,800. Last week 'Yankee Doodle Dandy' (WB), bright $6,800 for second week of second-run.

Mastbaum (WB) (4,692; 46-57-75)—'Casablanca' (WB) (3d wk). Still holding up nicely for $24,000. Snared fin. $29,000 last week.

Stanley (WB) (2,916; 35-46-57-68-75)—'Road Morocco' (Par) (5th wk). Plenty good with $12,800, on top. Bullish $15,500 for fourth trip last sesh.

Stanton (WB) (1,457; 35-46-57-68-75)—'Nightmare' (U) (2d wk). Slowing off to $6,800 after neat $8,000 for opener.

Big U. N. Frisco Tally

San Francisco, Feb. 2.

Collections in the United Nations drive in houses in the northern California division of Fox West Coast Theatres were 27% greater than in any previous campaign. The theatres collected $46,250.

The next highest figure was for the Army and Navy Relief campaign last year.

Indpls. Average; Barnet Revives 'Dead Body', 14G

Indianapolis, Feb. 2.

Figures at downtown ticket windows are running close to average this week. Charlie Barnet band show should boost 'Over My Dead Body' to $14,000, top of the town, at the Circle while 'Palm Beach Story' at the Indiana sets the pace for straight filmers with a satisfactory $10,000.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 30-40-55) — 'Dead Body' (20th) with Charlie Barnet band. Stage show bolstered by Marion Hutton and Modernnaires is getting average $14,000. 'Hitler's Children' (RKO) and 'Gildersleeve' (RKO) wound up with $8,000 on second stanza, or $20,600 for two-week run, biggest surprise money of the season, at 28-33-44 scale.

Indiana (Katz-Dolle) (3,300; 28-33-44)—'Palm Beach Story' (Par) and 'Wrecking Crew' (Par). O.k. $10,000. Last week 'Casablanca' (WB) and 'Behind 8 Ball' (U), husky $11,200, best in town.

Keith's (Indie) (1,200; 28-33-44-55)—'Fiesta' (Hal Roach) plus vaude. Balanced stage bill is drawing 'em at average $5,000 pace in four-day run. 'In Rear of Enemy' (Soviet), with seven-act experiment on stage, raised it to $5,100 last week.

Loew's (Loew's) (2,450; 28-33-44)—'Crystal Ball' (UA) and 'Lucky Legs' (Col). Nothing to write home about at $9,000. 'Commandos Strike at Dawn' (Col) and 'Night to Remember' (Col), okay at $10,300 last week.

Lyric (Katz-Dolle) (1,850; 28-33-44)—'Casablanca' (WB) and 'Behind 8 Ball' (U). Still good for $4,000 on moveover after brisk week at Indiana. 'Yankee Doodle Dandy' (WB) went big on moveover last week, cleaning up additional $5,500.

'Moon' Hot 14G, Seattle; 'Story' $18,300, 2 Spots

Seattle, Feb. 2.

City is recovering from the storm and biz again is strong. Showmen are beginning to realize their fears over gasoline rationing were unwarranted. Many new bills this week. Lead-off is 'Palm Beach Story,' day-and-date at Fifth Avenue and Music Hall. Orpheum is fine with 'Pittsburgh,' and Paramount is terrific with 'Moon and Sixpence.'

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (800; 40-50-65)—'Navy Comes Through' (RKO) (2d wk). From Paramount, and good $4,500. Last week, 'Black Swan' (20th) (4th wk), swell $4,100 despite storm.

Fifth Avenue (H-E) (2,349; 40-50-65)—'Beach Story' (Par) and 'Glass Key' (Par). Day-date with Music Hall. Looks a big $13,200. Last week, 'Gentleman Jim' (WB) and 'Highways by Night' (RKO) (2d wk), good $7,200 in five days.

Liberty (J & vH) (1,650; 40-50-65)—'Commandos Strike' (Col) (3d wk). Strong $8,000. Last week, good $8,200.

Music Box (H-E) (850; 40-50-65)—'Gentleman Jim' (WB) (3d wk). Moved from Fifth Avenue. Big $5,000. Last week, 'Road Morocco' (Par) (6th wk), big $3,400 in five days.

Music Hall (H-E) (2,200; 40-50-65)—'Beach Story' (Par) and 'Glass Key' (Par). Day-date with Fifth Ave., big $5,100. Last week, '7 Days Leave' (RKO) and 'Time to Kill' (20th), good $7,300.

Orpheum (H-E) (2,600; 40-50-65)—'Pittsburgh' (U) and 'We Are Marines' (20th). Latter March of Time feature also getting big billing on this combo. Stout $10,600. Last week, 'Arabian Nights' (U) and 'Scattergood Survives' (RKO) (2d wk), big $8,900.

Palomar (Sterling) (1,350; 30-40-50-65)—'Johnny Doughboy' (Rep) plus Major Bowes anniversary unit. Stage unit carrying most weight for great $9,500. Last week, 'Mountain Rhythm' (Rep) and 'Silent Witness' (Mono), plus stage, oke $8,600.

Paramount (H-E) (3,039; 40-50-65)—'Moon Sixpence' (UA) and 'Heart to Daddy' (Par). Huge $14,000. Last week, 'Navy Comes Through' (RKO) and 'Mrs. Wiggs' (Par), big $9,300 in nine days.

Roosevelt (Sterling) (800; 40-50-65)—'Arabian Nights' (U) (3d wk). Extended run from Orpheum. Swell $5,000. Last week, 'Washington Slept Here' (WB) (4th wk), mild $3,000.

Winter Garden (Sterling) (800; 20-30)—'Somewhere Find You' (M-G) and 'Apache Trail' (M-G) (3d run). Good $3,600. Last week, 'Sgt. York' (WB) and 'Iceland' (20th) (3d run), so-so $3,000.

Big Coast Powwow

Semi-annual meeting of Coordinating Committee of the film business will be held in Hollywood Feb. 15, at which time several pressing industry problems will be discussed. Company presidents have been invited to attend, and several already have accepted.

This is the third session of the committee.

'Casablanca' Wham $55,000 Paces Huge L.A. Wk.; 'Rhythm' Hot 49½G, 'Commandos' Big 40G, 'Serve' 42G

Los Angeles, Feb. 2.

It's a battle of giants this week, with the four biggies racking up biz that tops last New Year's week. Huge total of $186,400 was posted in 11 first-runs by 'Casablanca,' 'Commandos Strike at Dawn,' 'Star Spangled Rhythm' and 'In Which We Serve.' Warner's three theatres hit a new high for regular-admission picture with 'Casablanca,' whamming over $55,000.

'Rhythm' has sensational $49,500 in two Paramount houses. 'Commandos' is doing $40,200 in two theatres, big. 'Serve' rolled up nearly $42,000 en four spots. All excepting 'Serve' hold over. Biz all the more sensational considering rain Friday and Saturday. 'Commandos' total is terrif considering length of show, which includes another feature and shorts.

Estimates for This Week

Carthay Circle (F-WC) (1,516; 33-44-55-65-85)—'In Which Serve' (UA). Sturdy $6,500 after $10,000 premiere for benefit of United Nations Fund. Last week, 'Random Harvest' (4th wk), neat $3,600.

Chinese (Grauman-WC) (2,034; 33-44-55-65-85)—'In Which Serve' (UA). Nice $10,200, but below expectations. Last week, 'Stand By Action' (M-G) and 'McGuerins Brooklyn' (UA), good $9,400.

Downtown (WB) (1,800; 33-44-55-65-75-85)—'Casablanca' (WB). Socko $19,000, with headline stimulant. Last week, 'Yankee Doodle' (WB) (2d wk), dandy $14,000.

Hawaii (G&S) (1,100; 33-44-55-65-75-85)—'Cat People' (RKO) and 'Gorilla Man' (WB) (3d wk). Big $8,200. Last week, smash $8,500, despite rain.

Hollywood (WB) (2,756; 33-44-55-65-75-85)—'Casablanca' (WB). Terrific $20,000. Last week, 'Yankee Doodle' (2d wk), okay $8,200.

Orpheum (D'town) (2,200; 33-44-55-65)—'Mug Town' (U) with Ritz Brothers on stage. Healthy $17,000. Last week, 'Great Impersonation' (U) and 'Secret Enemies' (WB) with Merry Macs and Victor Borge on stage, average $14,500.

Pantages (Pan) (2,812; 33-44-55-65-75)—'Commandos Strike' (Col) and 'Night to Remember' (Col). Smash $19,200. Last week, 'Who Done It?' (U) (2d wk) and 'Army Surgeon' (RKO), okay $8,200.

Paramount (F&M) (3,389; 33-44-55-65-75-85) — 'Star Spangled Rhythm' (Par) and 'Wrecking Crew' (Par). Smacko $31,000. Last week, 'Glass Key' (Par) (2d wk) and 'Avengers' (Par), good $17,200.

Paramount Hollywood (F&M) (2,204; 33-44-55-65-75-85) — 'Star Spangled Rhythm' (Par). Excellent $18,500, near peak for house. Last week, 'Glass Key' (Par) (2d wk) and 'Avengers' (Par), fair $8,800.

RKO Hillstreet (RKO) (2,875; 33-44-55-65)—'Commandos Strike' (Col) and 'Night to Remember' (Col). Terrif $21,000. Last week, 'Who Done It?' (U) (2d wk) and 'Army Surgeon' (RKO), not too bad at $12,250.

State (Loew's-WC) (2,204; 33-44-55-65-85)—'In Which Serve' (UA). Noel Coward draw feeling fierce competish, so only $17,500. Last week, 'Stand by Action' (M-G) and 'McGuerins Brooklyn' (UA), okay $18,000.

United Artists (UA-WC) (2,100; 33-44-55-65-85)—'Stand by Action' (M-G) and 'McGuerins' (UA). Nice $5,500 on moveover. Last week, 'China Girl' (20th) and 'Over Dead Body' (20th), okay $5,700.

Wilshire (F-WC) (2,296; 33-44-55-65-85)—'Stand by Action' (M-G) and 'McGuerins' (UA). So-so $4,000. Last week, 'China Girl' (20th) and 'Over Dead Body' (20th), fair $4,400.

Wiltern (WB) (2,756; 33-44-55-65-75-85)—'Casablanca' (WB). Solid $16,000. Last week, 'Yankee Doodle' (WB), closed second stanza with stout $9,100.

Ritz (F-WC) (1,372; 33-44-55-65-85)—'In Which Serve' (UA). Not so socko $7,500. Last week, 'Stand by Action' (M-G) and 'McGuerins' (UA), okay $7,000.

Four Star (UA-WC) (900; 33-44-55-65)—'Random Harvest' (M-G) (5th wk). Steady $4,200. Last week, nearly same.

Vogue (Vogue) (920; 33-44)—'Truck Busters' (WB) and 'Pay-Off' (PRC). Biz perking for $1,700. Last week, 'Mountain Rhythm' (Rep) and 'Secrets Co-Ed' (PRC), $1,500.

Broadway Grosses

Estimated Total Gross
This Week **$420,800**
(Based on 13 theatres)
Total Gross Same Week
Last Year **$361,000**
(Based on 13 theatres)

'Quiet'-Herman Wow 29G, Cleve.

Cleveland, Feb. 2.

Two holdovers, 'Black Swan' at Hipp and State's 'Star Spangled Rhythm,' is unprecedented coincident this week for local key houses. Both are going great guns. Woody Herman's orch with 'Quiet Please' also bullish at Palace.

Estimates for This Week

Allen (RKO) (3,000; 35-40-45-55)—'China Girl' (20th). Undramatic $4,800. Last week, 'Never Lovelier' (Col) (2d wk), nice $4,000.

Hipp (Warners) (3,700; 35-40-45-55)—'Black Swan' (20th) (2d wk). Zowie $15,000 at least, following a walloping $27,000 on first sesh.

Lake (Warners) (800; 35-40-45-55)—'Yankee Doodle' (WB) (5th wk). Still smashing along at $3,000 after fine $2,600 last frame.

Palace (RKO) (3,700; 40-60-70)—'Quiet, Please' (20th) with Woody Herman orch on stage. Jamming in the jivers, aiming for great $29,000. Last week, 'Life Begins' (20th) and Louis Armstrong, hot $25,000.

State (Loew's) (3,450; 35-40-45-55)—'Star Spangled Rhythm' (Par) (2d wk). Rocking attendance records with swell $16,000. Last week, great $23,500.

Stillman (Loew's) (3,700; 35-40-45-55)—'Journey for Margaret' (M-G). Thin $5,500. Last week, 'Palm Beach Story' (Par) (2d wk), trim $7,500.

'Sgt.' Lusty $10,000 In Steady Kansas City

Kansas City, Feb. 2.

Grosses at the downtown deluxers are steady. Gas rationing still is not affecting showgoing to any great extent.

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) 820, 2,043 and 700; 11-35-50) — 'Immortal Sergeant' (20th). Lusty $10,000. Last week, 'Pittsburgh' (U), pleasant $8,500.

Midland (Loew's) 3,500; 11-35-50)—'Crystal Ball' (UA) and 'City Without Men' (Col). Nice $9,500. Last week, 'Commandos Strike at Dawn' (Col) and 'Night to Remember' (Col), healthy $11,000.

Newman (Paramount) (1,900; 11-35-50) — 'Now, Voyager' (WB) (3d wk). Okay $7,000 after $21,000 total for first two rounds.

Orpheum (RKO) (1,600; 11-35-50)—'Cat People' (RKO) and '7 Miles from Alcatraz' (RKO) (2d wk). Nice $7,000 as a sequel to crackerjack $10,500 initial session.

Tower (Fox-Joffee) (2,100; 11-35-50)—'Daring Young Man' (Col), with vaude featuring Rosita Royce, solid $10,000. Last week, 'Manila Calling' (20th) and Ted Lewis orch on stage, socko $14,500.

NATIONAL BOXOFFICE SURVEY

While several new features appear in scattered spots this week, again it is 'In Which We Serve' (UA), 'Commandos Strike at Dawn' (Col), 'Casablanca' (WB), 'Hardy's Double Life' (M-G), 'Star Spangled Rhythm' (Par) and 'Yankee Doodle Dandy' (WB), which are providing bulk of big money. 'They Got Me Covered' (RKO) is topping San Francisco at fine $28,000. 'Keeper of Flame' (M-G) looks a torrid $20,000 in Cincinnati. 'Chetniks' (20th) is trim in Denver. These are typical one-spot reports on new product.

'Random Harvest' (M-G), backing up great biz being done for seven weeks at N. Y. Music Hall (huge $96,000 in seventh sesh), is smash $28,500 in Philadelphia and excellent $36,000 in two Chicago spots. 'Immortal Sergeant' (20th), opening at N.Y. Roxy today (Wednesday), is lusty $10,000 in K. C. 'Silver Skates' (Mono), being framed for preems in several additional spots, rates neat $9,000 in Buffalo. 'Crystal Ball' (UA), also new, is good in Indianapolis, nice in K. C., and oke in Buffalo. In same category is 'Shadow of Doubt' (U), on third N. Y. week at $21,000, looms as fine in Pitt. 'Whistling in Dixie' (M-G) is shaping up as Red Skelton's strongest money-getter with Denver and Portland both stout currently.

Obviously hypoed by news of historical North African conference, 'Casablanca' is zooming this sesh. In such key spots as Pitt, Buffalo, Portland, N. Y., Philly, St. Louis, holdovers came close to previous week's figures. In Los Angeles, film is wham $55,000 in three houses, pacing city. 'Serve' substantiates early expectations with good to socko business in L. A., Buffalo, Balto and Boston. It is $32,000 in sixth N. Y. stanza. New Hardy opus is neat to big in Pitt, St. Louis (topper), Prov. and Cincy.

'Dandy' is repeating previous hefty takes, being strong in all spots. Same is true of 'Arabian Nights' (U), being sock $25,000 on Chi holdover. 'Commandos,' while not appearing in so many keys, still is doing big biz. 'Rhythm' is all over the map, being especially smash in Boston, N.Y. ($60,000 in fifth sesh), sensational $49,500 in two L. A. spots and terrific on Frisco holdover.

From 'Variety' correspondents: 'Palm Beach Story' (Par), getting nice play in Brooklyn, Portland, Seattle; 'Cat People' (RKO), potent in Baltimore at 20G; 'Pittsburgh' (U), bright $12,000 in Buffalo, stout in Seattle and Chi; 'Moon and Sixpence' (UA), sock $18,500, Denver, and hot $14,000, Seattle.

Ex-Radio Gagmen To Produce A&C Pic at U

Hollywood, Feb. 2.

Universal signed Hugh Wedlock, Jr., and Howard Snyder, former radio gag writers, to a producer-writer contract with 'Abbott & Costello in Society' as their first assignment.

In the last 18 months the team has turned out 'Almost Married' and 'What's Cookin'?' for Universal, and 'Tomorrow Never Comes,' 'They Wouldn't Weep' and 'The Man They Couldn't Kill' for Warners.

Bliz No Blitz in Boston; 'Serve' Tops Town on Day-Date at Sock $47,000

Boston, Feb. 2.

A 12-inch blizzard failed to blitz the downtown pace, with the result that biz on the new bills was good down the line. 'In Which We Serve' at the two Loew houses piling up a wham $47,000 to lead the pack.

Estimates for This Week

Boston (RKO) (3,200; 44-55-65-75-85)—'Time to Kill' (RKO) plus Jimmy Dorsey orch, others, on stage. Neat $28,000. School's out helps. Last week, 'Quiet Please, Murder' (20th), Lionel Hampton orch., Nicholas Bros., others, strong $24,500.

Fenway (M-P) (1,373; 30-44-60)—'Forest Rangers' (20th) and 'Ice-Capades Revue' (Rep). Brought in from Met and getting along at average $6,000. Last week, 'Gentleman Jim' (WB) and 'Affairs of Martha' (M-G), $7,700.

Memorial (RKO) (2,900; 44-55-65-75)—'Once Upon Honeymoon' (RKO) and 'Gildersleeve' (RKO). Okay on five-day finish to five weeks. Last week, $16,000.

Metropolitan (M-P) (4,367; 30-44-55-65-75)—'Star Spangled Rhythm' (Par) and 'Truck Busters' (WB). Best in weeks for this spot and going to $29,500, maybe over. Last week, 'Forest Rangers' (20th) and 'Ice-Capades Revue' (Rep), $22,000.

Orpheum (Loew) (2,900; 44-55-65-75)—'Serve' (UA). Terrific single-feature draw, $28,000, six-a-day. Last week, 'Reunion France' (M-G) and 'Eyes in Night' (M-G), $22,000.

Paramount (M-P) (1,300; 33-44-60)—'Forest Rangers' (20th) and 'Ice-Capes Revue' (Rep). Came from the Met and doing average $12,000. Last week, 'Gentleman Jim' (WB) and 'Affairs of Martha' (M-G), $16,000.

State (Loew) (3,200; 44-55-65)—'Serve' (UA). Single featured, sock $19,000, and might have done better but for blizzard. Last week, 'Reunion France' (M-G) and 'Eyes in Night' (M-G), $15,500.

Translux (Translux) (900; 17-28-44-55)—'Underground Agent' (Col) and 'Smith of Minnesota' (Col). Average $5,000. Last week, 'Madame Spy' (U) and 'Crime Smasher' (Mono), $5,300.

'Meanest Man'-Brown Orch Average 14½G, St. L.

St. Louis, Feb. 2.

With near-zero weather, biz currently at the deluxers is on the upswing and all grosses should be in excess of the average. Exhibs and distribs are watching the b.o. at Loew's Orpheum, which was lighted Thursday (28), another first-run outlet in this burg. 'Andy Hardy's Double Life' and 'Stand By All Networks' at Loew's will cop the b.o. plum with a swell $18,000.

Estimates for This Week

Loew's (Loew) (3,172; 30-40-50)—'Andy Hardy's Double Life' (M-G) and 'Stand By All Networks' (Col). Nice getaway points to $18,000. Last week, 'The Crystal Ball' (UA) and 'Dr. Gillespie's New Assistant' (M-G), $15,500. Neat.

Orpheum (Loew) (2,000; 30-40-50)—'Mrs. Hadley' (M-G) and 'Forest Rangers' (Par). With opening night, when admish was via purchase of war bonds, out of the way, this dualer will cop $8,000.

Ambassador (F&M) (3,000; 30-40-50)—'Meanest Man in World' (20th) and Les Brown band on stage. $14,500, average. Last week, 'Palm Beach Story' (Par) and 'Mrs. Wiggs' (Par) picked up at end for $11,500, good.

Fox (F&M) (5,000; 30-40-50)—'Casablanca' (WB) (h.o.) and 'Avengers' (Par). Average $11,000. Last week, 'Casablanca' (WB) and 'Scattergood Survives Murder' (RKO) disappointed with $11,000.

Missouri (F&M) (3,570; 30-40-50)—'Arabian Nights' (U) and 'Palm Beach Story' (Par). May reach $6,000, fair. Last week, 'Yankee Doodle Dandy' (WB), $6,100.

St. Louis (F&M) (4,000; 30-40)—'Madame Spy' (U) and 'Eyes of Underworld' (U), $5,000, fair. Last week, 'Navy Comes Through' (RKO) and 'Thunder Birds' (20th), $3,700, flop.

B'klyn H.O.s Good; 'Story' Dual Neat 21G

Brooklyn, Feb. 2.

Both Fabian Fox and Loew's Metropolitan are doing well with thirdweek holdovers, former displaying 'Yankee Doodle Dandy,' latter showing 'For Me and My Gal' and 'Omaha Trail.'

Estimates for This Week

Albee (RKO) (3,274; 30-50-65)—'Black Swan' (20th) (2d wk) and 'It Comes Up Love' (U). Attractive $18,000. Last week, $21,000.

Fox (Fabian) (4,023; 30-50-65)—'Yankee Doodle Dandy' (WB) (3d wk). Still in the chips with strong $17,000 anticipated. Last week, $19,000, fine.

Met (Loew's) (3,618; 30-50-65)—'Me and My Gal' (M-G) and 'Omaha Trail' (M-G) (3d wk). Satisfactory $16,000. Last week, nice $17,000.

Majestic (Siritsky) (1,850; 25-50)—'Devil Bat' (Indie) and 'Boss of Big Town' (PRC). So-so $2,000. Last week, 'Miss V From Moscow' (PRC) and 'Scarface' (WB) (reissue), okay $3,000.

Paramount (Fabian) (4,126; 30-50-65)—'Palm Beach Story' (Par) and 'Gorilla Man' (WB). Strong $21,000. Last week, 'You Were Never Lovelier' (Col) and 'Boogie Man Will Get You' (Col) (2d wk), good $16,500.

Strand (WB) (2,950; 30-50-65)—'Ice-Capades Revue' (Rep) and 'Boston Blackie Goes Hollywood' (Col), mild $6,000. Last week, 'The Avengers' (Par) and 'Youth on Parade' (Rep) (2d wk), profitable $9,000.

'FLAME' SIZZLES AS CINCY PACER AT 20G

Cincinnati, Feb. 2.

General b.o. for downtown houses is a shade under last week, yet on beam, with heavy returns chalked up since first of year. 'Keeper of Flame' is the current toprunner with a hotcha Albee mark. Only other fresh release, 'Pittsburgh,' is down under at the Palace. Holdovers are away above par.

Estimates for This Week

Albee (RKO) (3,300; 33-40-50)—'Keeper of Flame' (M-G). Sizzling $20,000. Last week, 'Casablanca' (WB), big $19,000.

Capitol (RKO) (2,000; 33-40-50)—'Yankee Doodle Dandy' (WB). Held for sixth week, dandy $5,000. Last week (5th), swell $6,000, making $46,000 total for first five weeks.

Family (RKO) (1,000; 20-30)—'Renault's Secret' (20th) and 'Stand By, All Networks' (Col), split with '7 Miles From Alcatraz' (RKO) and 'Boss of Big Town' (PRC). Steady $2,200. Same last week on 'Behind 8 Ball' (U) and 'Boston Blackie Goes Hollywood' (Col), divided with 'Gorilla Man' (WB) and 'Billie the Kid in Law and Order' (PRC).

Grand (RKO) (1,430; 33-40-50)—'Casablanca' (WB). Moveover from Albee for second stanza. Wham $10,000. Last week, 'Powers Girl' (UA) (2d run), slow $4,000.

Keith's (Libson) (1,500; 33-40-50)—'Andy Hardy's Double Life' (M-G). Transferred from Palace for second session. Excellent $6,000. Last week, 'Road to Morocco' (Par), fourth week of switched run, solid $4,500, raising five-week total to $58,000, a Cincy standout.

Lyric (RKO) (1,400; 28-33-42)—'Road to Morocco' (Par). Second moveover for sixth week on main stem. Okay $3,500. Last week, 'Arabian Nights' (U) (3d run), poor $2,500.

Palace (RKO) (2,600; 33-40-50)—'Pittsburgh' (U). Murky $7,500. Last week, Andy Hardy's Double Life' (M-G), very good $15,000.

Shubert (RKO) (2,100; 33-40-50)—'Hitler's Children' (RKO). Second week of moveover. All right $5,500 after last week's terrific $10,000. Pic fetched modern record $27,500 in initial week at Albee.

Prov. Sturdy Despite Bliz; 'Casablanca' Hefty $16,000

Providence, Feb. 2.

Despite a 15-inch snowfall which virtually crippled traffic here over the weekend and cut into grosses this week, main stemmers were virtually all smiles as they reported unusually heavy biz.

Estimates for This Week

Albee (RKO) (2,300; 30-40-50)—'Pittsburgh' (U) and 'Army Surgeon' (RKO). Opened Sunday (31) to heavy biz. Last week, 'Mummy's Tomb' (U) and 'Night Monster' (U), carried through three-extra days for zowie $12,500.

Carlton (Fay-Loew) (1,400; 30-40-50)—'Crystal Ball' (UA) and 'Northwest Rangers' (M-G) (2d run). Good $3,200. Last week, 'Whistling in Dixie' (M-G) and 'Gillespie's New Assistant' (M-G) (2d run), same.

Fay's (Indie) (2,000; 29-39-50)—'Dr. Renault's Secret' (20th) and vaude. Nice $7,000. Last week, 'Heart of Golden West' (U) and vaude good $6,500.

Majestic (Fay) (2,000; 30-40-50)—'Casablanca' (WB). Hefty $16,000. Last week, 'Life Begins at 8:30' (20th) and 'We Are Marines' (20th) strong $12,000.

Metropolitan (Indie) (3,200; 30-55)—'Criminal Investigator' (Mono) and Duke Ellington orch on stage. Strong $9,000 in three-day weekend. Last week, 'London Blackout Murders' (Rep) and Ray Kinney band on stage, good $7,500.

State (Loew) (3,200; 30-40-50)—'Andy Hardy's Double Life' (M-G) and 'Stand by All Networks' (M-G). Heading for neat $16,000. Last week, 'Crystal Ball' (UA) and 'Northwest Rangers' (M-G) good $13,500.

Strand (Indie) (2,000; 30-40-50)—'Star-Spangled Rhythm' (Par) (2d wk). After wow $17,000 in opening sesh, stand is continuing heavy pace and with expected $12,000, may plan to carry over into a third week.

'Palm Beach,' $9,000, Good in OK L'ville

Louisville, Feb. 2.

Fair weather and an average quota of first-class pics is bringing the usual healthy biz to downtown houses.

Sensation of the main stem is still 'Yankee Doodle Dandy,' now in fifth week at Mary Anderson.

Estimates for This Week

Brown (Fourth Avenue-Loew's) (1,400; 30-40-50)—'Commandos Strike' (Col) and 'Night to Remember' (Col). Paul Muni starrer, on moveover from State, aiming at fine $3,400. Last week, 'Hardy's Double Life' (M-G) and 'Stand by Networks' (Col), neat $4,000 on moveover.

Kentucky (Switow) (1,250; 15-25)—'Never Lovelier' (Col) and 'Rio Rita' (U). Average $1,700. Last week, 'Springtime Rockies' (20th) and 'Escape Forever' (WB), medium $1,800.

Loew's State (Loew's) (3,300; 30-40-50)—'Crystal Ball' (UA) and 'Boston Blackie' (Col). Alright $8,500. Last week, 'Commandos Strike' (Col) and 'Night to Remember' (Col), solid $13,000.

Mary Anderson (Libson) (1,000; 30-40-50)—'Yankee Doodle' (WB) (5th wk). Still catching robust trade. Current pace indicates strong $3,800, practically up to last week (4th), which returned fine $4,000.

Rialto (Fourth Avenue) (3,400; 30-40-50)—'Palm Beach Story' (Par) and 'Wrecking Crew' (Par). Should be good $9,000. Last week, 'Hitler's Children' (RKO) (2d wk), big $12,000.

Strand (Fourth Avenue) (1,400; 30-40-50)—'Lucky Jordan' (Par) and 'Avengers' (Par). Indicates good $3,800. Last week, 'Johnny Comes Marching Home' (U) and 'Great Impersonator' (U), excellent $5,000.

'Swan,' Dualed, Smash $31,000 in Okay Newark

Newark, Feb. 2.

Three-day storm which hit burg latter part of the week blitzed first-run attendance, but weekend biz has been strong and grosses haven't been dented too much.

Estimates for This Week

Adams (Adams-Par) (1,950; 25-40-65-75-99)—'Traitor Within' (Rep) and Cab Calloway band on stage. Looking fo great $21,000. Last week 'Old Homestead' (Rep), plus Xavier Cugat's orch, nifty $18,000.

Branford (WB) (2,800; 30-35-60-75-90)—'Arabian Nights' (U) and 'Gorilla Man' (WB) (2d wk). Okay $14,000 following brisk $18,000 in opening stanza.

Capitol (WB) (1,200; 30-35-60-75-90)—'Never Lovlier' (Col) and '7 Days Leave' (RKO). Pretty good $3,600. Last week 'Who Done It' (U) and 'Flying Tigers' (Rep), nice $3,800.

Paramount (Adams - Par) (2,000; 35-45-55-60-75)—'Palm Beach Story' (Par) and 'Street of Chance' (Par) (2d wk). Routine $12,000 second time around after staunch $17,000 in initial round.

Proctor's (RKO) (3,400; 35-55-65-75-85-99)—'Black Swan' (20th) and 'Careful, Soft Shoulders' (20th). Tilted prices in effect Friday and Saturday are helping this combo to smashing $31,000. Last week 'Springtime in Rockies' (20th) and 'Army Surgeon' (20th) (2d wk), big $18,500.

State (Loew's) (2,600; 30-40-55-65-85)—'In Which We Serve' (UA). Hit by weather, but pacing to solid $19,000. Last week 'Night to Remember' (Col) and 'Mrs. Hadley' (M-G), dull $14,000.

New Curfew Laws

Sharon, Pa., Feb. 2.

A curfew law for girls under 18 was adopted by Sharon City Council. Opening of the army camp near the city makes the law necessary, Mayor Myron W. Jones declared.

In Niles, O., Too

Niles, O., Feb. 2.

A 10 p.m. curfew has gone into effect in Niles, O., with boys and girls 17 or under prohibited from being on the streets after that hour unless accompanied by their parents.

Mayor Elmer Fisher said extra policemen will be on duty to enforce the new ruling, which is expected to cut down on the number of kids going to movies at night by themselves.

Apollo, St. L., Pool Ends

St. Louis, Feb. 2.

The booking and pooling pact between the Apollo, 700-seater west, and Fred Wehrenberg was terminated last week and henceforth the house will operate as a single unit independent of Wehrenberg's other theatres.

At a confab between Wehrenberg and Joe Litvag, prez of Apoll Theatre Corp., the latter said he would prefer to go alone. Wehrenberg agreed although he retains stock holdings in the Apollo.

Loss of Bingo and 1-Day Midweek Vaude Causes N.Y.C. Nabes to Dip

Failure of weekday business to hold up in neighborhood houses in the Greater New York area is ascribed by major circuit, as well as independent operators, to the elimination of bingo and, in the case of RKO, to the one-day vaudeville shows which it formerly played in approximately 15 theatres.

Grosses have been better on the average since the ukase against pleasure driving, placed into effect several weeks ago, but pointed out that the bulk of the trade is coming into the theatres on the weekends, whereas Monday through Friday takes are less than before.

The use of one-day vaude shows in various of its nabe theatres has reduced the normal gate on the days when they were previously used, while on other days when bingo or other games were inducement before Mayor F. H. LaGuardia banned this form of come-on, there has been a noticeable dip.

One of the larger circuits, evincing no surprise in that weekday business has suffered lately, points out that for years the public has been educated to false forms of box-office lure and when it is taken away, the public apparently feels resentful.

It is not improbable that the RKO circuit will restore the single-day vaude bills as result of the drooping grosses shown on the days they had previously been played.

U Actor List at 59

Hollywood, Feb. 2.

Universal's player roster is up to 59, with 42 listed under term contracts and 17 more tied up with deals calling for one or more pictures per year.

Latest addition to the exclusive contract list is Noah Beery, Jr.

EXTRAS' HAUL FOR '42 TOTALS $3,388,823

Hollywood, Feb. 2.

Film extras had a profitable year in 1942, drawing a total of $3,388,823 in wages, or $270,411 over the previous 12 months.

Total placements were 287,855 against 266,125 for 1941. Average daily employment was 941, and average wage per day was $11.78.

Test Suit in Memphis On Marathon Film Fans

Memphis, Feb. 2.

Does a movie house have the right to eject a patron who has not seen all the final showing of a regular feature when there is to be a preview of the next attraction after the house has been cleared and a new audience admitted? That's the question involved in a suit by Henry C. Williams of Memphis, asking $10,000 from Malco Theatres, Inc.

Williams claims that on the night of Jan. 9 he was sold a seat to the Malco, then kept waiting in line for admission until 10:10 p. m., and was asked to leave the theatre when the curtain came down at 11:15, although he had not seen a full feature and another show was to follow.

He said the usher was rude and that the manager finally brought in a policeman who yanked him from his squat and booted him out of the house, not figuratively, but actually.

Trade is watching the action with interest, as it may affect future dating of special midnight attractions if the courts rule with the complainant.

Miss Marion Back at M-G As an Editorial Aide

Hollywood, Feb. 2.

Frances Marion, pioneer scenarist and author of a book on screen writing, returned to Metro after an absence of six years under a contract as editorial assistant. Illness caused her to retire in 1937, after 12 years on the Culver City lot.

Best known among the scripts Miss Marion wrote before her retirement are 'Anna Christie,' 'Rogue Song' 'Dinner at Eight,' 'The Winning of Barbara Worth,' 'Humoresque' and 'The Big House.'

Sexer Allegedly Falsely Advertised, Pic Yanked

Louisville, Feb. 2.

Sex film 'Dust to Dust' came a cropper at the National, after some 25,000 persons had seen the film, which was advertised for an additional week starting Sunday (31). Pic was the first booking in the house after it was taken over by Harry Schwartz, Lexington, Ky., theatre operator. Some local groups took exception to the advertising of the film in the newspapers, and claimed that the film had falsely been exploited as being recommended by their organizations. Mayor Wyatt was said to have received a number of complaints about the show during the week, and upon consulting Dr. A. T. McCormack, State commissioner of health, and Safety Director Col. H. Watson Lindsey, in addition to health authorities and leaders in civic and church organizations, decided that from reports on the pic it was likely to do much more harm than good. The house was closed on authority of the Director of Safety.

Harry Schwartz, manager of the National, said the house was half full Saturday (30), when he was notified of the closing order at 6:20 p.m. He said admission prices were refunded. 'There has not been a single complaint to me or to the box-office,' Schwartz said.

Par Holding Back Own Product, Books RKO Pic

Though having a substantial backlog of product, action of Paramount in withholding the completed 'No Time for Love' from release at this time forced the Broadway Paramount to go outside for a picture to follow the current 'Star-Spangled Rhythm' on Feb. 24. RKO's 'Hitler's Children' comes in Feb. 24 with Xavier Cugat on the stage. In the 16-year operation of the N. Y. Par, this is the first time the house has bought an RKO picture.

Deal for 'Hitler's Children,' low-budgeter produced by Eddie Golden and doing big on opening dates, calls for a guarantee of two weeks, with a control figure of $22,000 for the first three days of the second week determining whether it goes a third.

'No Time for Love,' co-starring Claudette Colbert and Fred MacMurray, which was scheduled for Feb. 24, will be held for the start of the 1943-44 season in September. Expected that other completed Par product will also be held for the 1943-44 season.

Acad Camera Award Draws 16 Candidates

Hollywood, Feb. 2.

Five studios have entered 16 features for cinematography awards in the 15th annual Academy Derby. List contains 10 in the black-and-white division and six in color.

In the black-and-white lineup are 'Moontide,' 'The Pied Piper,' '10 Gentlemen from West Point' and 'This Above All,' 20th-Fox; 'Kings Row,' Warners; 'Mrs. Miniver,' Metro; 'Magnificent Ambersons,' Mercury-RKO; 'Pride of the Yankees,' Goldwyn-RKO; 'Take a Letter, Darling,' Paramount; 'Talk of the Town,' Columbia.

In color the entries are 'Black Swan' and 'Shores of Tripoli,' 20th; 'Arabian Nights,' Wanger-Universal; 'Captains of Clouds,' Warners; 'Reap Wild Wind,' Paramount, and 'Jungle Book,' Korda-UA.

Eddie, Jinx and Joan

Hollywood, Feb. 2.

Male lead in 'Two Senoritas from Chicago' at Columbia goes to Edmund Lowe, who will have Jinx Falkenburg and Joan Davis in the femme corner.

Musical picture goes into work Feb. 13, with Wallace MacDonald producing and Charles Barton directing.

Golden's Holmes Biog

Bob Golden, who produced 'Hitler's Children' (RKO) for his father, Edward A. Golden, is dickering a screen biog of Justice Holmes.

Emmett Lavery, who scripted 'Hitler's', is hot on the Holmes story and Attorney-General Francis I. Biddle has already manifested his cooperation.

116-STATION C. B. S. BROADCAST... FEB. 5!
16-MILLION AUDIENCE PRESOLD FOR YOU!

COAST TO COAST!

Philip Morris Playhouse Broadcast

9-9:30 P.M. E.W.T.

8:30-9 P.M. P.W.T.

FEB. 5

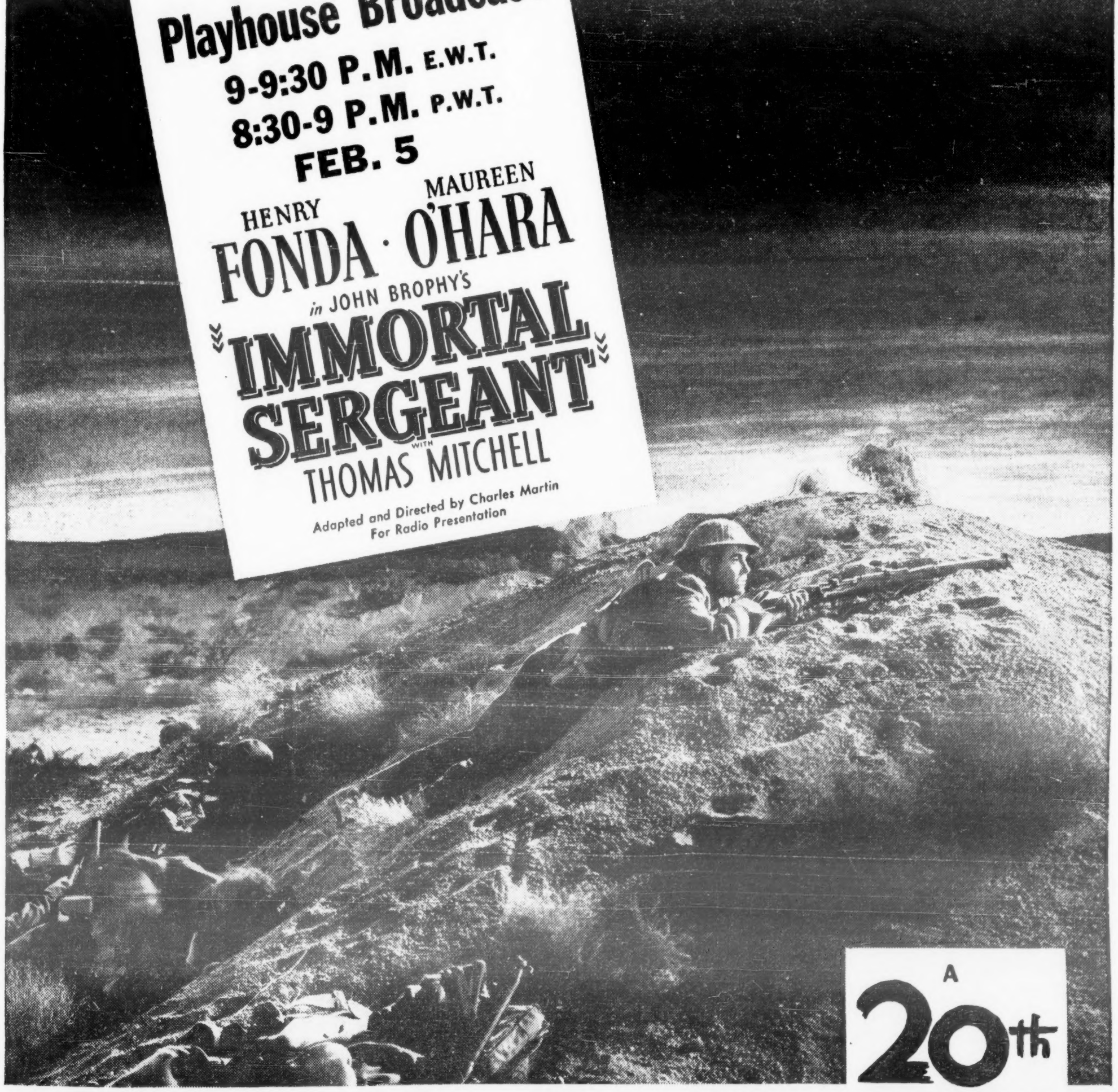
HENRY FONDA · MAUREEN O'HARA

in JOHN BROPHY'S

"IMMORTAL SERGEANT"

WITH THOMAS MITCHELL

Adapted and Directed by Charles Martin For Radio Presentation



A 20th CENTURY-FOX PICTURE

ALLYN JOSLYN · REGINALD GARDINER · MELVILLE COOPER · BRAMWELL FLETCHER · MORTON LOWRY

Directed by JOHN STAHL · Produced and Written for the Screen by LAMAR TROTTI

Join the industry's March of Dimes Drive... Feb. 18 to Feb. 24

AIR FORCE

Warner Bros. release of Hal B. Wallis-Howard Hawks production, directed by Hawks. Features John Garfield, Gig Young, Harry Carey, George Tobias, Arthur Kennedy, James Brown, John Ridgely. Original screenplay, Dudley Nichols; camera, James Wong Howe; air photography, Elmer Dyer, Chas. Marshall; special effects, Roy Davidson, Rex Wimpe; R. F. Koenekamp, editor, George Amy; chief pilot, Paul Mantz; music, Franz Waxman; Leo F. Forbstein, Jack Saunders. Tradeshown in N. Y., Feb. 2, '43. Running time, **124 MINS.**

Pilot ..... John Ridgely
Co-Pilot ..... Gig Young
Bombardier ..... Arthur Kennedy
Navigator ..... Charles Drake
Crew Chief ..... Harry Carey
Asst. Crew Chief ..... George Tobias
Radio Operator ..... Ward Wood
Asst. Radio Operator ..... Ray Montgomery
Aerial Gunner ..... John Garfield
Pursuit Pilot ..... James Brown
Major Mallory ..... Stanley Ridges
Colonel ..... Willard Robertson
Commanding Officer ..... Moroni Olsen
Sgt. J. J. Callahan ..... Edward S. Brophy
Major W. G. Roberts ..... Richard Lane
Lieut. P. T. Moran ..... Bill Crago
Susan McMartin ..... Faye Emerson
Major Daniels ..... Addison Richards
Major A. M. Bagley ..... James Flavin
Mary Quincannon ..... Ann Doran
Mrs. Chester ..... Dorothy Peterson

'Air Force' is one of the sock war pictures of this or any other war. It will mop up.

It's comparable to 'In Which We Serve' as the saga of a Flying Fortress (the 'Mary Ann,' a Boeing B-17), akin to Noel Coward's saga of a British battleship.

It is gripping, informative, entertaining, thrilling. It is a patriotic heart-throb in celluloid without preaching; it is inspirational without being phoney in its emotions.

The affection of the members of the crew of the 'Mary Ann' is genuine, manly and sentimental. It points up a type of team-work which may well be construed as a pattern for all Americans in the manner in which our team-work, on the home-front and at the battle-fronts, will achieve the ultimate victory.

The manner in which the nine original members of the Boeing B-17 are shown coordinating their jobs is something that will doubtlessly gladden Washington officialdom from Lowell Mellett to Air Force Chief General Arnold. It certainly will enlighten the average fan or casual student of aeronautics who may have focused complete attention on the pilot or co-pilot, thought it's patent how the bombardier, the navigator, the crew chief, the asst. crew chief, the radio operator and his assistant, and the aerial gunner are essential to the over-all, smooth operating of a Flying Fortress.

For dramatic values, James Brown engagingly personates a pursuit pilot who becomes an emergency passenger, en route from Hawaii to Manila, where he is urgently needed. Brown eventually concedes to the prowess of the Boeings, although traditionally partial to his own piloting of pursuit planes.

Unfolded in a gripping two hours is a visualization of what we have experienced from the treachery of Pearl Harbor through the fall of Wake Island, the Philippines, etc. The great battle of the Coral Sea, the 'Shangri-La' blitzing of Tokyo and all the rest are dovetailed into a sock filmization which bespeaks of our growing power and prowess in the air.

True, for a spell, our planes are so successfully strafeing the Nipponese task force that it makes one wonder that, despite this decisive naval battle, how come we still found ourselves pushed into the South Pacific, but the general overtone is that we were caught off base; that it's still an uphill battle, and that with time we will emerge victorious.

Despite the historic overtones, and even emphasizing the Lincolnian prolog and the Rooseveltian epilog, 'Air Force' basically is solid film entertainment, not inhibited or hamstrung by 1942 chronology.

Its showmanship will do everybody proud, from production and direction to casting. Perhaps the best known cast component is John Garfield and it's the more effective that the principals are not as well known. John Ridgley is Capt. Quincannon and Gig Young his co-pilot, both capital. Arthur Kennedy plays the bombardier; Charles Drake gives new and usually not suspected importance to the navigator's role in a Flying Fortress. Harry Carey gives a corking performance as the veteran crew chief, a career Sgt. from way back, who is proud of his son, because he won his wings and his lieutenancy (only to learn he was blitzed by the treacherous Japs, even before he could take off at Wake Island).

George Tobias's comedy registers as Corp. Weinberg, asst. crew chief from Brooklyn, who rides Ward Wood, the radio operator from Minneapolis. Ray Montgomery is the asst. radio operator, and the surly Sgt. Winocki, aerial gunner, is excellently played by John Garfield. Having flunked out as a flying officer, Garfield looks forward to three weeks hence, when his enlistment is over, but of course the Pearl Harbor debacle regenerates him into a vindictive American who stays on indef.

While the romance values are at a minimum, there is plenty of heart throb which stems from the officers' wives; the enthusiastic kid (Montgomery) who is riddled by the Nips while parachuting out, etc.

As a war picture, 'Air Force' is more than a cinematic interlude; it's a graphic symbol of an awakened America. It's rousing, rah-rah and Yankee Doodle. *Abel.*

Flight for Freedom

Hollywood, Feb. 2.

RKO release of David Hempstead production. Stars Rosalind Russell, Fred MacMurray; features Herbert Marshall, Eduardo Ciannelli, Walter Kingsford. Directed by Lothar Mendes. Screenplay, Oliver H. P. Garrett and S. K. Lauren; adaptation, Jane Murfin; original, Horace McCoy; camera, Lee Garmes; special effects, Vernon L. Walker; editor, Roland Gross; asst. director, J. D. Stanley, Rudy Rosenberg. Tradeshown in L. A., Feb. 1, '43. Running time, **101 MINS.**

Tinie Carter ..... Rosalind Russell
Randy Britton ..... Fred MacMurray
Paul Turner ..... Herbert Marshall
Johnny Salvini ..... Eduardo Ciannelli
Admiral Graves ..... Walter Kingsford
Pete ..... Damian O'Flynn
Bill ..... Jack Carr
Mac ..... Matt McHugh
Mr. Yokohata ..... Richard Loo
Flyer ..... Charles Lung

Picture, with strong blend of romance and aviation neatly interwoven despite its extended running time of 101 minutes, is geared for healthy biz in the regular runs as solo or billtopper, with marquee voltage of the starring team of Rosalind Russell and Fred MacMurray accentuating the wicket-spinning.

'Flight for Freedom' in a fictional rendition of the flying experiences of an American aviatrix, from the time of her first solo flight back in 1932 until she deliberately nosed her plane into the waters of the Pacific a out six years later in order that the American Navy could survey the Jap fortifications on mandated islands. Although RKO apparently veers away from any resemblance of the tale to the life story of the late Amelia Earhart, strange disappearance of the latter while on a trans-Pacific flight several years ago is bound to have numerous onlookers tying up the fictional and factual parallels.

After a brief prolog of current war bombings of Jap bases in the Pacific, and commentary which predicated these newsreel clips on the earlier daring and patriotism of a noted American aviatrix, story opens with Miss Russell bumping into noted flyer MacMurray on her initial solo flight, a torrid albeit brief romance developing before he shoves off on assignment to South America. She becomes the ace flyer of her sex, participates in the Bendix cross-country race, and smashes the Los Angeles-New York record. Then she tries a round-the-world flight, but the Navy enlists her services in a daring episode to uncover possible Jap fortifications in the far Pacific mandate islands. Flying east around MacMurray at Lae, New Guinea, and the romance revives despite her engagement to Herbert Marshall. Apprised that Jap agents are wise to plan for her to be lost on a coral isle, so the fleet can scout the Nip fortified islands, she goes on her way and eventually dips the plane in the sea for a heroic death.

Despite its basic foundation of flying, picture keeps on the ground for major portion of the unreeling, and eliminates what might be boring and over-extended air footage. It's an adventurous tale, with strong romantic content for the women customers, despite the fact that MacMurray is absent for most of the middle portion. Even when he's off the screen, it's apparent that his influence is paramount in the mind of the girl aviatrix, and that's sufficient for the femmes to keep them keyed up.

Miss Russell provides a competent and sincere performance as the girl flyer, with MacMurray providing his usual portrayal as the object of the femme's affections. Marshall is fine as the flying school operator and designer who's brought along to success through backing of his confidence in the aviatrix. Good support is provided by Eduardo Ciannelli and Walter Kingsford.

Story is rather episodic, but neatly dovetails into a coherent entity through workmanlike script by Oliver H. P. Garrett and S. K. Lauren, and paceful direction by Lothar Mendes. Lee Garmes adds topnotch photography to the layout, with Vernon Walker's special effects of high standard throughout. *Walt.*

HOW'S ABOUT IT

(SONGS)

Hollywood, Jan. 29.

Universal release of Ken Goldsmith production. Stars Andrews Sisters; features Robert Paige, Grace McDonald, Shemp Howard, Walter Catlett. Directed by Erle C. Kenton. Screenplay by Mel Ronson; adaptation, John Grey; original, Jack Boodman and Albert Rice; camera, Woody Bredell; editor, Charles Maynard; dances, Louis DePron; music director and arranger, Vic Schoen. Previewed at studio Jan. 28, '43. Running time, **60 MINS.**

Andrews Sisters—Patty Andrews, Maxene Andrews, LaVerne Andrews.

George Selby ..... Robert Paige
Marion Bliss ..... Grace McDonald
Alf ..... Shemp Howard
Whipple ..... Walter Catlett
Orchestra Leader ..... Buddy Rich
Oliver ..... David Bruce
'Mike' Tracy ..... Mary Wickes
Bobby ..... Bobby Scheerer
Waitress ..... Dorothy Babb

'How's About It' is a lightweight programmer that will have to carry through the dual supporting spots mainly on the strength of the Andrews Sisters. Aside from the five songs capably delivered by the trio, picture is lightweight.

Story is a fragile affair with many loose ends tangled together, and which never completely tie up into component whole. Locale is a music building which houses radio and song-publishing enterprises, with the Andrews trio as elevator operators with a yen for a break in the music field. Robert Paige is a songwriter and publisher accused of plagiarism of lyrics by Grage McDonald. He gets her to take a job on his staff and call off damage suit, and the pair conveniently fall in love for the eventual conclusion. The singers, of course, also get their chance to click at the finish.

Picture carries two tunes that have a chance for pop attention; Sid Robbins' 'East of the Rockies,' and 'Going Up,' by Irving Gordon and Allen Roth. Each displays excellent rhythm, with delivery by the Andrews expertly putting the pair across. Patriotic lyrics by Lt. Commander C. P. Oakes for the melody of 'Beer Barrel Polka' provide plenty of zest for 'Here Comes the Navy,' which is effectively utilized for the finale, with Buddy Rich and his orchestra providing musical background and setting. Other songs of moderate rating are 'Don't Mind the Rain' by Ned Miller and Chester Cohn, and 'Take It and Git' by William and Mel Chapman, James T. Marshall and John Green.

Picture spotlights attention on young Bobby Scheerer, a tap dancer in his teens who clicks with two fast stepping routines along the line. Paige and Miss McDonald are teamed for the romantic side of the tale, while elemental comedy, with much mugging, is provided by Shemp Howard, Mary Wickes and Walter Catlett. A few laughs drop here and there. *Walt.*

Miniature Reviews

'Air Force' (WB). Sock entertainment. Will mop up.

'Flight for Freedom' (RKO). Rosalind Russell and Fred MacMurray co-starred, geared for profitable biz.

'How's About It' (Songs) (U). Andrews Sisters in another cinematic song display. Entertaining dualer.

'Two Weeks to Live' (RKO). Lum and Abner's radio vogue must get it over with the customers.

FEWER FILMS MEAN LESS STATE TAXES

Albany, Feb. 2.

A drop in revenue from the state tax on motion pictures, charged on a per foot basis for inspection (licensing), has already been noted and estimates allow for 'a further substantial contraction,' Governor Thomas E. Dewey reported to the legislature in the annual budget submitted Monday night (1). The budget showed that for the fiscal year ending June 30, 1942, a total of $335,488 was collected. The estimate for the nine months extending to March 31—Governor Dewey, as one of his first reforms, recommended and the legislature approved, a change in the start of the fiscal year from July 1 to April 1—is $188,000. For the entire 12 months, from April 1, 1943, to March 31, 1944, the estimate is $250,000.

In the past, the estimate had been $300,000 per annum, although it usually exceeded that figure. The reduced estimate is based on the cut in the number of pictures which the leading production companies have announced, due to war conditions and restrictions. While the revenue from the levy on films is small, compared with that from incomes from gasoline, motor vehicles, alcoholic beverages, etc., it has been a consistent profit-producer for the state during the last 20 years.

Gracie Fields' 20th Pic

Hollywood, Feb. 2.

Gracie Fields has been signed by 20th Century-Fox for a co-starring role with Monty Woolley in 'Holy Matrimony.'

Nunally Johnson will produce. Yarn scripted by John Collier.

JOURNEY INTO FEAR

Orson Welles feature (originally reviewed in 'Variety,' Aug. 5, 1942) was pulled from second block of RKO releases for the 1942-43 season, after tradeshowing, for further editing by Welles.

Producer had neither added nor substracted from the entertainment content of the picture through his editing and substitution of new ending of a few hundred feet. Running time now is 68 minutes, as was the original version. New windup is still inconclusive, and leaves the yarn hanging in midair.

This Week's New Shorts

Despite several strong shorts shown exhibitors last month, there is slight evidence that shorts are coming into their own again. Instead, January quality about jibed with the tendency to sluff off that type of product. But there were instances where shorts looked saleable.

Perhaps the outstanding example of this is 'One Day of War,' 20th-Fox latest March of Time issue. This 18-minute short, compiled from some 8,000 feet of Russian film (taken by Soviet signal corps), easily is the month's outstanding short. Shows the sacrifices being made behind the front and on the battleline to defeat the invading Nazi. All vivid, eyewitness matter for the most part.

A couple of gruesome shots may not be stomached by some audiences. But it is realism to the nth degree. Has deft scripting, keen editing and fine musical background. A natural for 20th-Fox sales staff.

OTHER JAN. HIT SHORTS

'Troop Train' (OWI Victory short, 10 mins.)—Probably finest audience picture made to date by OWI film unit, here is short any audience will go for. Shows actual movement of U.S. armored division. Smart editing, neat photography and expert sound background.

'Mission Accomplished' (OWI Victory short, 10 mins.)—Looks like miniature 'Target for Tonight,' showing American flying fortresses in action over Europe.

'Marines in the Making' (M-G, Pete Smith special, 9 mins.)—Looming as prize-winning 1942 short (actually released last year), this vivid briefie outlining what makes a leatherneck tough is an absolute 'must.' 'Creed of the Rifle,' recited by a rugged U.S. Marine in front of vet Marine line, is screen inspirational stuff. Superb color and Pete Smith's clipped narration contribute to overall strength.

'Little Isles of Freedom' (WB, Brevity, 20 mins.)—Lifelike story of wartime St. Pierre and Miquelon, two little French isles off Canada coast. Islanders shown tossing off Vichy-Nazi domination.

'Invasion of North Africa' (UA), World in Action, 20 mins.)—Best, comprehensive story of North Africa campaign compiled thus far. John Grierson's Canadian film board unit has interwoven the elements surrounding the successful drive of Allied forces across northern Africa into Tunisia with vivid effect. He shows Hitler's forces sweeping through Russia and Libya with a successful juncture somewhere in Asia seeming inevitable last year. Then he depicts the relentless campaign of the British against the Afrika Korps and launching of the gigantic campaign of the Allies in North Africa, with the whole setup changed.

Short is studded with vivid close-ups of the assault boats and the successful attack at Casablanca, Algiers and elsewhere in Africa. Much of it is material never shown before, and all of it is skillfully edited by Stuart Legg, with Lorne Greene's spoken narrative helping. Per usual the excellent scoring job accentuates the lively action. There is never a dull moment in the whole 20 minutes. Surefire booking.

'Steelhead Fighters' (20th, sports, 9 mins.)—Clever camera work by Chalmer Sinkey plus Ed Thorgersen's bangup spoken descriptive over this trout fishing reel.

'Last Lesson' (M-G, Miniature, 10 mins.)—Significant subject illustrating how France's spirit rose above German domination even in 1870. Superb acting, directing.

'Jasper and Choo-choo' (Par, Puppet-toon, 7½ mins.)—Another weird adventure of little Jasper and the scarecrow, with fantastic color, superb sound making it sock attraction.

'Fighting Engineers' (WB, special, 20 mins.)—Thrill piled on thrill in this epic of U. S. Engineers. Richard Travis, Robert Armstrong, James Flavin head cast. Covers technical phases of work with enough plot to hold interest. Solid booking.

'People of Russia' (M-G, Fitzpatrick, 10 mins.)—Vivid account of Soviet development from 1932 up to present.

'Mitchell Ayres Orch' (Par, Headliner, 9 mins.)—Superior band short, with Meredith Blake, Johnny Bond ballading. Leslie Roush's direction makes it jell.

'When Winter Comes' (20th, sports, 10 mins.)—Subject that's been done innumerable times, but standout here. Views of Center theatre (N. Y.) and 15th Infantry in winter training contribute are superb.

'Navy and Nation' (20th, March of Time, 18 mins.)—Despite tendency to show too much, this is a fairly concise yarn about the vast industrial program needed to make a mighty U. S. navy.

'Madero of Mexico' (M-G, Passing Parade, 11 mins.)—Excellent Latin-American goodwill subject telling of Madero's part in bringing rights to the oppressed in Mexico. Cast, narration, direction topflight.

'Coal Black and De Seben Dwarfs' (WB, color cartoon, 7 mins.)—Original story done for maximum of laughs.

FAIR

'First Aid' (M-G, Pete Smith, 10 mins.)—Despite presence of former screen stars, this is below par mainly because mixing first aid instruction with clowning.

'Popular Science No. 3' (Par, 10½ mins.)—Cargo plane story oke but silver-fox farm is in poor taste.

'So You Think You Need Glasses' (WB, novelty, 10 mins.)—Starts nicely but ends as plug for new method of curing eye ailments.

'Barnyard WAAC' (20th, color cartoon, 7 mins.)—Lesser effort.

'Destruction, Inc.' (Par, Superman cartoon, 8½ mins.)—Typically implausible, but oke for juveniles.

'Strange Empire' (20th, Magic Carpet, 8 mins.)—Despite Lowell Thomas' spoken narration, too much oldie material hurts. *Wear.*

TWO WEEKS TO LIVE

Hollywood, Feb. 2.

RKO release of Jack William Vobon (Ben Hersh) production. Stars Lum & Abner (Chester Lauck and Norris Goff). Directed by Malcolm St. Clair. Original screenplay by Michael L. Simmons and Roswell Rogers; camera, Jack MacKenzie; editor, Duncan Mansfield; asst. director, Charles Kerr. Tradeshown in L. A., Feb. 2, '43. Running time, **73 MINS.**

Lum ..... Chester Lauck
Abner ..... Norris Goff
Mr. Pinkney ..... Franklin Pangborn
Mrs. Carmen ..... Kay Linaker
Gimpel ..... Irving Bacon
Stark, Sr. ..... Herbert Rawlinson
Professor Frisby ..... Ivan Simpson
Nurse ..... Rosemary LaPlanche
Postman ..... Danny Duncan
Secretary ..... Evelyn Knapp
Kelton ..... Charles Middleton
Van Dyke ..... Luis Alberni
Hotel Clerk ..... Jack Rice
Higgens ..... Tim Ryan
Squire Skimp ..... Oscar O'Shea
Doctor ..... Edward Earle

Lum & Abner swing through their usual rural antics here, and whatever radio voltage the homespun pair enjoys with hinterland audiences will be required to give this more than passing attention. Otherwise it's filler for the duals in the family houses.

Picture is decidedly episodic and overlength, with commonplace story putting the team through experiences in Chicago, in which they are continually out-slickered by the big-towners, until the finale in which they emerge victorious. Excuse for projecting the crossroad characters to the city is provided by notice that Abner has been willed a railroad, with Lum accompanying him east to claim the estate. Natives are sold shares in the railroad before estate was settled, requiring pair to generate sufficient coin to pay back. Title comes from medical examination mixup with Abner given two weeks to live, and he goes through various daredevil stunts to raise the coin.

Lum & Abner's familiar rural characterizations are supported chiefly by Irving Bacon, Franklin Pangborn and Kay Linaker.

Original script by Michael J. Simmons and Roswell Rogers stretches the footage considerably with sideline episodes that look like obvious padding to get the picture out in sufficient running time. Yarn is not too imaginative, while direction by Malcolm St. Clair does as well as possible with the material provided by the writers. *Walt.*

WB's New Testees

Barbara Booth, Nina Foch and Warner Anderson, N. Y. legit players, and Buddy Moreno, singer with Dick Jurgens orchestra, have been sent to the Coast to be screentested by Warner Bros.

Four players are screen potentials lined up by Martin Jurow, new head of Warners' eastern talent bureau.

Studio Contracts

Hollywood, Feb. 2.

Walter Slezak, actor, RKO.

E. J. Ballantine, stage player, 20th.

Bert Hicks, player option, 20th-Fox.

Joan Thorsen, player, Metro.

Marcy McGuire, Margaret Landry, players, RKO; approved by Superior court.

Rita Marritt, player, RKO.

Hans Rameau, writer, renewed, Metro.

Jess Barker, player, Columbia.

Noreen Roth, player, Metro.

Linda Deane, player, Metro.

Ray Eberle, former vocalist with Gene Krupa's band, inked player contract at Universal.

Faye Emerson's acting option picked up by Warners.

Marjorie Deane, player, optioned by Paramount.

Helmut Dentine, player, optioned by Warners.

Maxine Ardell, player, optioned by Par.

Carl Esmond, player, Paramount.

"Hear the News, Ray?
ON THE LOEW CIRCUIT WE DID THE BIGGEST BUSINESS OF ANY UNITED ARTISTS RELEASE IN THE PAST 12 MONTHS!"

Yes, Paulette and Ray are doing a great wartime job of lifting the public's spirits with the hit that Daily Variety calls "fast moving comedy that spells complete relaxation for theatregoers!"

Gross for gross, it has topped all United Artists pictures in the last year at

STATE, PROVIDENCE
LOEW'S, RICHMOND
STATE, ST. LOUIS
VALENTINE, TOLEDO
LOEW'S, SYRACUSE
LOEW'S, READING
LOEW'S, HARRISBURG
LOEW'S, LOUISVILLE
ALDINE, WILMINGTON
LOEW'S, AKRON
STATE, NEW ORLEANS
LOEW'S, ROCHESTER
LOEW'S, INDIANAPOLIS
MIDLAND, KANSAS CITY
VENDOME, NASHVILLE
LOEW'S GRAND, ATLANTA

Ray MILLAND and Paulette GODDARD in

The Crystal Ball

and WILLIAM BENDIX
Comedy Sensation of "Wake Island"

A Cinema Guild Presentation
with Gladys George · Virginia Field · Cecil Kellaway
Directed by Elliott Nugent · Screen Play by Virginia Van Upp
Released thru UNITED ARTISTS

"Sparkles with fun! Sure to make a hit at the box-office!" —*Hollywood Reporter*

"Has plenty on the ball to win strong audience response everywhere!" —*Film Daily*

"A unique plot with a strong romantic flavor keeps the action rolling!" —*Variety*

"Smart comedy has lots of appeal!" —*The Exhibitor*

Fight the war on Infantile Paralysis!
Pledge your heart and your theatre
MARCH OF DIMES DRIVE . . . Feb. 18-24

Opening soon **CAPITOL THEATRE, New York City**

Coe Details Functions of Pix Biz's New Public Relations in the Field

Overall summary of the film industry's public relations program as just placed in operation was given to the trade Monday (1) by Charles Francis Coe, v.-p. of the Motion Picture Producers & Distributors Assn. He officially announced Gordon S. White, Dunk Hickey and Mark Larkin as three field representatives of the MPPDA who will carry the picture business' complete program to various communities in the U.S.

This field work is to highlight the entire program, function of three reps (and possibly others later) being to meet people, make friends for the industry and encourage theatre business.

The three were selected because of their all-round knowledge of the picture business, ability to talk with civic leaders as well as industry members and to make talks selling the institutional phase of the industry.

Main objective of the public relations drive will be to fill the film theatres and keep them filled. No effort has been made to approach any exhibitor group. Part of the P.R. campaign will be to circulate or make available a series of booklets, just prepared, covering 'Movies at Your Theatres,' 'Movies at War,' 'Stars for Victory,' 'Movies the New Weapon of Victory,' 'Movies at the Library,' and 'Movies at School.' The one on screen stars will show what picture players have done voluntarily in forwarding the war effort via bond sales, etc.

One on pictures in theatres will be so framed that individual exhibitors may use them and focus interest on their theatre in the community affairs. The one on films in war is a clear-cut, factual analysis of how the picture industry is carrying on in wartime. 'Movies, the New Weapon of Victory' covers the activities of the WAC. The one on pictures in schools is to call attention to progress made with films in visual education.

Films Overseas

Pointed out that one of the prime motives of the film business today is to get motion pictures to men in the armed forces of U.S. on every battlefront. Coe stressed that these fighters are going to get their picture shows despite extremely difficult shipping problems. Although some 4,000 prints have been made available for American forces in North Africa, thus far only one picture has been shown to the men, according to latest word.

The public relations program covers answers to all questions current in the industry today. Program has been approved by both the east and Coast public relations groups, the MPPD directorate and other industry toppers. The distribution chiefs of major companies were given the program's outline at a meeting, Monday (1).

Another booklet covering the Production Code Administration of the film business now is in preparation. The industry census is going ahead but temporarily marking time until a limited set of questions is decided on to send out in the questionnaire.

Cost of the public relations program, of course, is being carried by the MPPDA. It is fighting shy of all inter-industry problems such as clearance, percentages, playdates, etc. Much of program is aimed at not only selling the industry to the public but the development of better feeling in the trade by focusing more attention on the theatre end of the business.

Carle Heads Studio P.A.'s

Hollywood, Feb. 2.

New president of the Screen Publicists Guild is Teet Carle, Paramount, succeeding Les Mason, Paramount, prexy for two years. Other officers are Bill Bloecher, Universal, v.p.; Nat James, RKO, secretary, and Ted Taylor, reelected treasurer.

New finance committee consists of Lou Harris, Paramount; Andy Hervey, Metro, and Al Rackin, RKO.

MANDEL'S RKO ADDITIONS

Harry Mandel, director of RKO Theatres publicity and advertising, has added Al Zimbalist, Ira Morais and Ruth Newman to his staff.

Zimbalist was formerly with Warners in Philadelphia; Miss Newman was formerly with the Waldorf-Astoria hotel, New York; and Morais is a former newspaperman.

No Successor Yet For Joel Swenson, Resigned

Joel Swenson, head of the Motion Picture Producers & Distributors Assn. eastern publicity office, and with MPPDA publicity department for the last eight years, has resigned and will likely join a major film company.

Nobody yet named to replace Swenson, who moved up to become publicity topper when Major Kenneth Clark went on leave of absence with the U.S. Army (he's been in North Africa and elsewhere overseas).

Col. Will Extend Co-Op Ads on Pix

Chicago, Feb. 2.

Columbia Pictures will go into extensive cooperative advertising campaigns in the future, Abe Montague stated at the company's district managers meeting held at the Drake hotel Jan. 31 and Feb. 1-2, starting with 'Something to Shout About.'

In addition, extensive color ads will be used in newspapers and national magazines in behalf of 'Desperados,' Col's first Technicolor picture. On 'More the Merrier' plans have been laid for a radio program plugging the picture eight weeks before its release. Plan will allow territorial broadcasts to benefit accounts playing picture in certain spots.

Plans are being worked out for a fair apportionment of prints available, taking both small and large exhibitor into consideration, should governmental regulations cut the number of exchange prints. Montague feels this can be done and the small operator will not have to wait, due to longer runs in bigger cities. Montague said two or Col's top 1943-44 pictures will be available for screening the latter part of August, and company will service major part of product to 11,000 accounts this year, a gain of 400 over last report.

A similar meeting will shortly be held in New York for branch managers from the eastern seaboard. The pattern of the sales conclave will follow that established in Chicago, the chief topic being the method of distribution planned for the company's 1943-44 program.

UNITED NATIONS BALLY TEES OFF ST. L. DELUXER

St. Louis, Feb. 2.

Rex Williams, manager of Loew's and Eddie Dowden, of Oscar Doob's New York office, broke another precedent here in their campaign for opening of the Orpheum, downtown deluxer, under the Loew banner. In addition to War Bond sale angle and using electric light standards in the vicinity of the new theatre for the posting of red, white and blue banners, lighting of the house Thursday (28) was also the signal for unusual ceremonies.

A patriotic pageant in tribute to the United Nations was staged with young men and women whose parents were born in the 30 countries involved in the global war marching down the isles attired in the native dress of their forebears and toting the flags of these countries. They were escorted by U. S. Coast Guardsmen who participated in the recent North African invasion and are now stationed in St. Louis.

Civic and business biggies purchased bonds for chairs on the first floor. Williams and Dowden also promoted a sock four-page section in one of the papers and a full page in another on the day before openng.

Dawn Preem of 'Commandos'

Philadelphia, Feb. 2.

Columbia's 'Commandos Strike at Dawn' will have a special dawn premiere tomorrow (Wed.) at the S-W Stanley.

The show will start at 2 a. m. Special guests at the premiere will be high army and navy officers stationed here, as well as officials of war agencies. The dawn screening is aimed at swing-shifters.

Credit Sock 'Children' Grosses to Bally Job

Solid advance selling job, with extensive use of radio time, plus the simultaneous world preem opening in some 50 theatres last month is credited with putting over 'Hitler's Children' to hefty grosses, some running 300% over average. RKO ad-publicity-exploitation staff, headed by S. Barret McCormick, framed the 50-house premiere in keys and smaller cities of Ohio, Indiana, Kentucky and West Virginia under sponsorship of Station WLW, Cincinnati. Figured that the station covered the area where picture was spotted.

Outstanding biz was done in Cincinnati. But other key cities such as Indianapolis, Louisville, Lexington (Ky.) and Columbus ran far ahead of most optimistic expectations with the result that the film was held over. Even where previous commitments interfered, it was booked for early return dates.

Confronted with an obviously timely feature but lacking hardly a marquee name worthy of extra bally RKO exploiteers, publicists and ad men concentrated on the radio and dailies to put across the huge preem in so many spots. Tipoff on manner in which the selling job clicked is the fact that 'Hitler's Children' has been booked to play the N. Y. Paramount, second outside picture to play the Par Broadway show window in recent years.

The initial big production for Eddie Golden, since he left the distribution ranks, 'Children' promises to bring RKO its biggest profit this season. Total gross may equal or top the best RKO picture in current year, according to prelim figures received from spots played.

Grace Moore

Continued from page 1

entations as they come along. This gives the Roxy a latitude in the booking of shows enjoyed by no other first-run Broadway stageshow theatre. Both the Paramount and Strand are committed to band policies and thus, on occasion, have been forced to take what musician aggregations were available.

By maintaining a variety in shows, the Roxy can confine itself to the booking of only the cream of the name bands and the name personalities. First name band the house booked was Guy Lombardo's, which closed there last week. Current is Connee Boswell plus the 'Lower Basin Street' Blue network band program and Herb Shriner. No other band is set between this show and Jimmy Dorsey, who is scheduled to come into the Roxy for four weeks beginning May 5. Picture with Dorsey has tentatively been set as 'Hello Frisco' (20th), musical starring Alice Faye.

[Further details on Roxy's band bookings in dance section of this issue.]

Tough Trouping

Continued from page 1

liveried or wired to the CSI officials.

Not since the old barnstorming days of 35 and 40 years ago, for one thing, have entertainers in such large numbers been confronted with the obstacles nature has put in the path of the up-north performers. In modern days, such mass experiences have been unheard of. That's why, according to R. Victor Leighton, the CSI exec in charge of routing all camp shows, the few scattered complaints received thus far have come only from the younger troupers.

'The seasoned performers,' said Leighton, 'can take it. Probably a throwback from their barnstorming days. They don't seem to mind it. But the younger ones haven't been used to such hardships.'

Some of the troupes have found themselves water-bound. Transportation, at best a hit-or-miss affair under present wartime regulations and troop movements, has been knocked awry. But in the face of all this, Leighton points to the fact that the performers are getting through in nearly all instances. Shows are being given on schedule. In the few solitary instances where a performance has had to be cancelled, or set back, it's been due to the fact that the theatre fell a casualty to the storms, and not because of the troupers. In some instances, the performers have arrived too late to give the scheduled two shows an evening, and could only give one. 'But the important thing is, they are getting there,' says Leighton.

Rodgers Ups Several on Metro Sales; Theatre-Exchange Briefs

In an elaborate realignment of sales personnel in Metro, Bill Rodgers, v.p. in charge of distribution, has set numerous promotions and created posts effective Feb. 15.

They are headed by advancement of Ed Saunders, for many years western division sales manager, to spot of assistant general sales manager. Eddie Aaron, who has acted in an assisting capacity to Rodgers for years but without the title given Saunders, will take over the newly-organized post of circuit sales manager.

Jack Flynn, central sales manager for Metro, with headquarters in Chicago, moves up to take over Saunders' Western division but will not shift into the h.o. since division's new headquarters will be at Chicago.

E. K. 'Ted' O'Shea, eastern division sales chief, adds Memphis to his territory, while Dallas shifts into the central sales division under John J. Maloney, now Pittsburgh district manager. Maloney, who steps up as central div. chief succeeding Flynn, will continue his headquarters at Pittsburgh.

John F. Byrne, intermountain district manager, succeeds Maloney over the district he formerly supervised, while Burtus Bishop, Jr., Kansas City district head, moves to Dallas to direct sales of the Dallas-Kansas City-Oklahoma City exchanges.

Vacancy recently created in Atlanta when Roy Avey, branch manager there, quit to join the Lucas & Jenkins circuit in an executive capacity, will be filled by Bill Zoellner, for many years in charge of the Metro office at Oklahoma City. Jacques C. Reville, Memphis salesman, takes over Zoellner's duties at O.C.

George Hickey, for a long time district manager for Metro on the Coast, with headquarters at Los Angeles, will be given the Denver and Salt Lake City branch territories in addition to those which he now supervises, including Los Angeles, Portland, Frisco and Seattle. The Omaha and Des Moines offices, now under Byrne, will be added to the Sam Shirley Chicago district zone.

Memphis Variety's Casualty

Memphis, Feb. 2.

Local Variety Club's chief source of revenue for its pet charity, the famous Mother's Milk Bank that won a national Variety plaque two years ago, has been destroyed.

Gendarmes swooped down on the club Wednesday (20) and seized the six slot machines which had been in operation for several years as mainstay of the Milk Bank fund.

Milk Bank has operated since 1939, is credited officially by Memphis baby doctors with saving the lives of more than 100 infants in the short period intervening.

A total of $392.31 in cash found in thte machines was turned over to the club, which operates privately for members only and their guests, and the machines themselves were chopped up with axes. No arrests were made.

Wm. H. Clark's RKO Post

William H. Clark was named to have supervision of the administration of contracts other than exhibition, according to an announcement made last week by Ned Depinet, head of RKO Pictures. Clark already is assistant treasurer of the company, and may be named assistant secretary, according to indications.

Prior to joining RKO in 1930 he was with Price, Waterhouse & Co., accountants. Clark also is assistant treasurer of RKO Corp.

Variety Club's Press Fete

Chicago, Feb. 2.

Publishers, editors and top columnists were guests at a luncheon at the Blackstone Hotel given by the officers of the newly organized Variety Club of Chicago, Tent No. 26. Event was for the purpose of acquainting local press with activities and functioning of Variety clubs.

Larry Stein, recently appointed publicity man for the chapter, has completed organization of his committee which comprises Jack Osserman, W. K. Hollander, Jack Hess, Herb Elisburg, Irving Mack and Herb Levinger.

Hartford Tops Seattle

Anthony W. Hartford, salesman, has been appointed 20th-Fox branch manager in Seattle.

He succeeds Herndon Edmond, transferred to home office distribution.

20th Ups 14 Femmes

20th-Fox last week upped 14 women employees to higher spots in field force operations, making total of 90 in the U. S. and Canadian branch offices who have been promoted during the past six months. Women employees now include three head bookers and seven ad sales managers.

Tom J. Connors, v.p. in charge of distribution, has instructed 20th branch managers to train female employees as heads of dollar delivery departments in branches feeling loss of manpower.

More than 30 girls from the film inspection department have been promoted during the past five months to posts as bookkeepers, cashiers or stenogs in exchange front offices.

Mgr. to Army to Mgr.

Newark, Feb. 2.

Jack Levy, who resigned as manager of the Capitol three weeks ago to enter the army, has been nixed by the service medicos, and is now managing the Hollywood theatre, East Orange.

Nutting Par. Mgr. in Minot, N. D.

Minneapolis, Feb. 2.

George Langness has resigned as Paramount circuit's city manager at Minot, N. D., after 16 years with the company, to enter outside business. He is succeeded by Floyd Nutting, transferred from Mankato, Minn. Clifford Knoll comes from Sioux Falls, S. D., to replace Nutting.

Ex-Schine Mgr. Starts New Chain

Rochester, N. Y., Feb. 2.

Sol Shafer, former Schine manager and one-time partner of J. Myer Schine in Oswego, has leased the Grand theatre here as headquarters of a new chain. He owns the Scotia, N. Y., theatre and plans to take over the Plaza, Malone, N. Y., as well as several theatres in Kentucky.

Schines bought the Grand, built in 1913 and now the oldest film theatre in Rochester, in 1924, and installed Shafer as manager. He remained seven years, and then managed other Schine houses here. He resigned last summer as manager of the Liberty to start his chain.

Schine Shifts Upstate N.Y.

Hudson Falls, N. Y., Feb. 2.

Al Hutchens, formerly manager of Schine's Empire theatre, Glens Falls, is now manager of Schine's Strand theatre here, succeeding Herbert A. Levy, who has been transferred to the managership of the Strand, Amsterdam, N. Y.

Shepler to Columbus

Columbus, Feb. 2.

Wayne Shepler named assistant manager of the Ohio, Columbus; recently with Loew in New Haven, Conn., Rochester, N. Y., and Dayton, Ohio.

Another Femme Mgr.

Toledo, O., Feb. 2.

Eldine Dennis, manager of the Pantheon, Toledo, downtown second-run house, into the Army and Angela Krupp, formerly manager of the Palace, has been shifted to replace him. Both houses operated by Skirball Bros.

Abe Ludecar, assistant manager Loew's Valentine, Toledo, to St. Louis as assistant to Rex Williams, Loew's State, replacing Frank X. Reller, Jr., named to manage Loew's New Orpheum, St. Louis.

Freeman Tate, student assistant at Loew's Valentine, Toledo, inducted, reporting Camp Perry, O.

M.P. Associates Confab

Installation of officers of the N.Y. Motion Picture Associates will take place next Wednesday (10) at a luncheon scheduled by the organization. Jack Ellis, sales manager for RKO, N.Y. exchange, is the new president.

Recently it was expanded to take in higher execs in distribution and theatre operation, with Bill Rodgers, general sales manager of Metro, spearheading a drive that added 300 important names to the membership rolls. Rodgers will attend the installation ceremonies.

Pearce's Comeback

Charlotte, N. C., Feb. 2.

Edgar Pearce, who learned the business in Winston-Salem as assistant manager of the Colonial, has returned as manager of the theatre where he served his apprenticeship. Pearce has succeeded J. D. Deal, Jr., transferred to High Point as manager of the Paramount.

Metro Renews on Blue

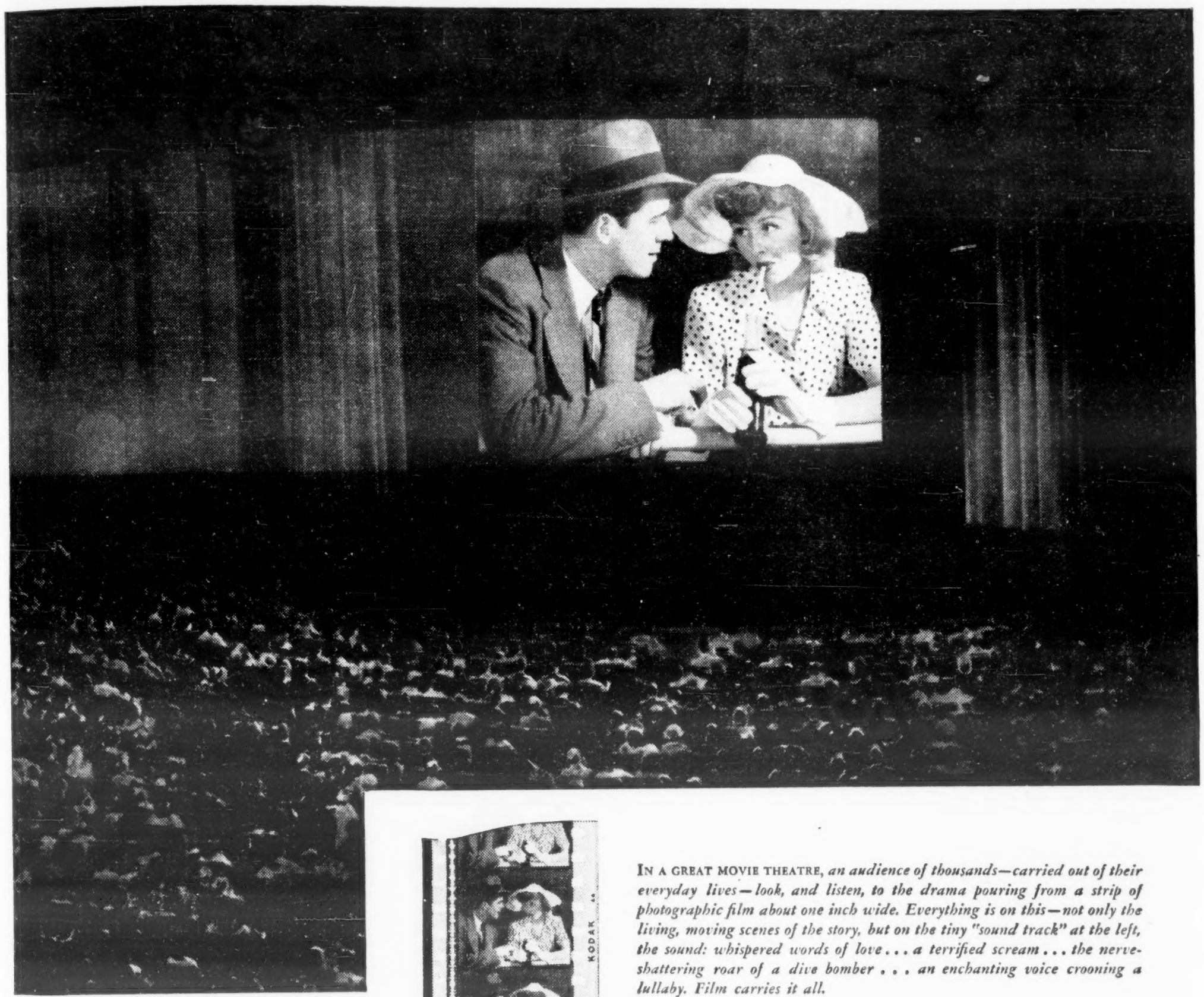
Metro has renewed its daily 7-7:05 p.m. niche on the Blue Network for another 13 weeks, effective Feb. 25. Col. Stoopnagle is the program's present incumbent.

Donahue & Coe is the agency.

Berg Pinchhitting for Palmer

Herb Berg, who handles trade-paper publicity at Paramount home-office, is pinchhitting for Sam Palmer in getting out the h.o. house organ for next few weeks.

Palmer is away on month's leave of absence because of serious illness.



IN A GREAT MOVIE THEATRE, *an audience of thousands—carried out of their everyday lives—look, and listen, to the drama pouring from a strip of photographic film about one inch wide. Everything is on this—not only the living, moving scenes of the story, but on the tiny "sound track" at the left, the sound: whispered words of love . . . a terrified scream . . . the nerve-shattering roar of a dive bomber . . . an enchanting voice crooning a lullaby. Film carries it all.*

Most Hollywood movies are on film made by Kodak

FROM THE TIME when Thomas A. Edison and George Eastman worked together on the early, flickering movies, the improvement of materials for professional motion pictures has been one of the chief fields of Kodak research. Kodak has been the pacemaker, and is by far the largest supplier of Hollywood.

From "the flickers" to art

Kodak's original production of transparent roll film, the key to motion pictures . . . specialized negative and positive films . . . the production of high-speed panchromatic materials . . . the modern color phase, now rapidly expanding . . . these are important scenes in the advance from "the flickers" to today's work of art, in which Kodak has played a leading role. And there is another . . . The success of "sound" pictures hinged on making the spoken words, or music, or "sound effects," a basic part of the picture. That is what you have today, because . . .

Sound, too, is pictured

With special fine-grain emulsions, Kodak "sensitizes" film for sound recording. In effect, sound is changed into light, and this light is recorded on the film, simultaneously with the recording of the scenes. Lips move—a voice speaks. Yet the voice is also a "picture"—an effect of light on film. The voice changes from a whisper to an angry roar—each tone is a series of "light" pictures, different in quality.

As you sit in the theatre, the process is reversed—the "light pictures" on the sound track are changed back into sound . . . The "sound" newsreels are made in much the same way—those which bring the original sounds, not just the voice of a commentator.

Movies for everybody

For children, movies are education. For normal men and women they are the grandest form of entertainment, reaching almost everyone. For those distraught by worry or sorrow, they are wholesome escape. For our service men on ships or in distant camps, they are a little of everything that is needed to give a man a "lift". . . Eastman Kodak Company, Rochester, N. Y.

Serving human progress through Photography

This institutional advertisement is one of a series covering a wide variety of Kodak products and services. It appeared in December popular magazines read by millions.

Court Hints No Case Exists Against Some Defendants in Momand Suit

Oklahoma City, Feb. 2.

The Momand anti-trust suit drew closer to its climax in federal district court as Judge Bower Broaddus concluded the third week of the trial on Saturday (30) by informing attorneys he thought some of the defendants and some of the issues ought to be 'out of this case' unless the next few days' developments convinced him otherwise.

[The trial was recessed Monday (1) when A. B. Momand fell ill with influenza, brought on by weakened condition from seven days on the witness stand. His condition was not serious, but the trial was not expected to resume until Wednesday (3) or Thursday.]

Meanwhile today (2), at a brief hour session, Judge Broaddus asked attorneys to prepare oral arguments on the 'theory of the case' to be delivered Wednesday if Momand was still unable to take the stand. Following these oral arguments he said he would explain as to how he felt with regard to the individual and separate requests for damages and 'after that we'll try to eliminate some of them from this case.' Judge Broaddus expressed considerable doubt that it would be advisable to proceed on several of the requests for damages, as he had 'previously made up my mind on these.' Which they are, he informed the attorneys, would be revealed after he heard the oral arguments Wednesday.

The court intimated that probably in a week or two hence, when defense attorneys present their motion to dismiss, it would take up these points separately and rule upon them. 'Those that remain, if there are any' will be heard, Broaddus said, but indicated that unless his mind was 'greatly changed' he would rule out several of the claims as well as issues and probably eliminate some of the defendant companies.

Previously he had stated that so far Momand's chief counsel, George S. Ryan, had shown him nothing to prove a conspiracy actually existed, as charged, and at another time he commented certain actions were 'certainly not conspiracy and at the most restraint of trade.'

May Throw Out Claim

Earlier last week he had expressed 'grave doubt' as to whether he would permit the requests for damages, involving around $150,000, on the Maud and Wewoka realty claims to remain. He could not see how one could recover damages 'on intentions or on the future.' These claims were based on real estate purchased for future theatre development which was prevented, Momand attorneys claimed, by the 'conspiracy which wrecked the Momand companies.'

In his Friday (29) comments, Judge Broaddus cited the Alva point and observed that he did not believe it should stay in. 'Nothing in this evidence so far connects any of the defendants other than Paramount, if it connects that defendant, with regard to this location,' he said.

Beyond this he did not go into detail as to which locations or defendants he believed should be freed from the suit but did say he would enumerate these for the benefit of attorneys before arguments on the motion to dismiss are heard.

Previous estimates of a lengthy trial have been thrown aside in view of the speed shown by Judge Broaddus during the first weeks of the hearings and by the comments from the bench which foretells the possible narrowing of the case to a few defendants for only a few locations. It is thought now that the trial will be concluded by the end of February at the latest.

Momand on Stand All Week

Momand himself was on the stand all of last week, in his own behalf up until Thursday (28) afternoon, and following that under the cross-examination of defense attorney Charles B. Cochran.

While testifying in his own behalf under the guidance of his chief counsel, Momand had related the financial operation of each and every one of the Momand companies, not only giving figures as to cost, operations, losses sustained but as to box-office receipts and operating expenses. During this testimony a number of other points were also brought out.

Among the latter was Momand's testimony that in September of 1929 he informed Paramount exchange head Roy Hefner that he was thinking of buying the Yale theatre at Okmulgee and asked if his product would be available. He said Hefner promised him it would and that he secured similar promises from Fox and First National managers but it was only after months of negotiations following his purchase of the theatre that they informed him their product had been sold to the competing Griffith theatre.

Jack Dietz Gets 7 Mos., $5,000 for Tax Evasion

Jack Dietz, former producer of championship fight pictures and latterly at Monogram, was sentenced Friday (29) to seven months imprisonment and fined $5,000 by Federal Judge William Bondy on his plea of guilty of evasion of $200,227 income taxes for the years 1936 and 1937.

The Government charged that most of Dietz's income for those years was a result of his bootlegging of fight films.

Rickenbacker

Continued from page 2

sion for the film, has made several stipulations, one being that story is used as an inspirational theme for the youth of America.

Rickenbacker has turned over the $25,000 he received from Life to the fund he set up to provide for men in the U. S. Air Forces and their dependents. According to friends, most of the coin from his picture deal will be similarly used.

Cracks Price Ceiling

High price offered and eventually paid for screen rights to the Eddie Rickenbacker yarn has cracked the $300,000 ceiling for literary properties. Until now it has been virtually unwritten understanding among studios not to go over the $300,000 mark in order to avoid setting a precedent for unlimited demands.

Noted by major studio story and play buyers that agents have been trying to establish new maximums for picture companies to aim at. Figure of $500,000 for screen rights to 'Life With Father' was turned down because it was considered too far outside the limit which film companies felt they could reach for. The seven-year limit for distribution plus stipulations for supervision of production was considered an even greater drawback.

New high price for the Rickenbacker saga is considered likely to raise the sights for other literary properties.

After The Ball

Continued from page 4

the midnight shows like a good trouper.

Robert Young and Laraine Day left their stuffy taxicab at the Hotel Statler and made their next stop in the sidecar of Policeman Joe Ousterman. Les Peterson, their M-G-M bodyguard, was horrified at this risk but they reached the goal safely.

The new Hotel Statler on 16th street, where Xavier Cugat plays, sold out its dinner-dance reservations in two hours. It accommodated 600 in the Embassy room with the tariff for the dinner and dance $6.50 per person. Birthday Ball got $3 for each customer.

Howard's Excellent Service

According to the visiting Hollywoodites the best arranged midnight show was Abe Lichtman's Howard theatre presentation. Special attendants were assigned each star and the personalities were all introduced with a special speech that fitted their studio activities. This event, for the colored, and the Lincoln Colonnade dance, were organized by Bill Hoyle and Shep Allen.

Sonja Henie was an onlooker. She was observed in the Mayflower lobby with her husband, Major Dan Topping. James Melton was another who watched from the sidelines.

Here's what they did on the hotel rounds: Roy Rogers sang and played his guitar; Jimmy Cagney brought Hollywood greetings; Laraine Day recited the closing speech from 'Foreign Correspondent'; Bergen and McCarthy wisecracked; Dennis Moran and Janet Blair sang, Abbott & Costello ad-libbed, and good.

Advance Production Chart

Hollywood, Feb. 2.

Studios are rolling along on fair schedules with Metro leading, having nine productions, followed by Paramount with seven. Columbia, RKO and Universal each have five rolling. Monogram and Warners are shooting three apiece. Producers Releasing, Republic and 20th-Fox are each shooting two currently, and United Artists four.

Heavy rains delayed work on outdoor locations, some being deep in mud. Producers moved indoors immediately so as not to lose time.

Columbia

	Promised '42-43	Completed	Shooting	Now Cutting	To go
Features	48	17	2	8	21
Westerns	16	7	0	10	..
Serials	4	1	0	0	3
Totals	68	25	2	18	24

Pictures in cutting room or awaiting release:

MURDER IN TIMES SQUARE, mystery; prod., Colbert Clark; dir., Lew Landers; no writing credits; camera, Al O'Connell. Cast: Marguerite Chapman, Edmund Lowe, Sidney Blackmer, Douglas Leavitt, Blanche Yurka, John Litel, Gerald Mohr, George McKay, Frank Sully, William Wright, Esther Dale, Bruce Bennett, Veda Ann Borg, Ed Laughton, Al Hill, Wilbur Mack, Lynton Brent, Dale Foster, Alice Grayson, Wilson Benge, Frank O'Connor.

ROBIN HOOD OF THE RANGE, western; prod., Jack Fier; dir., William Berke; story and screenplay, Betty Burbridge; camera, Benjamin Kline. Cast: Kay Harris, Arthur Hunnicutt, Charles Starrett, Kenneth MacDonald, Douglas Drake, Hal Price, Ed Peil, Sr., Frank LaRue, Bud Osborne, Stanley Brown.

SILVER CITY RAIDERS, western; prod., Leon Barsha; dir., William Berke; story and screenplay, Ed Earl Repp; camera, Benjamin Kline. Cast: Russell Hayden, Bob Wills, Dub Taylor, Alma Carroll, Paul Sutton, Luther Wills, Jack Ingram, Edmund Cobb, Art Mix.

NO PLACE FOR A LADY, drama; prod., Ralph Cohn; dir., James Hogan; story and screenplay, Eric Taylor; camera, James S. Brown. Cast: William Gargan, Margaret Lindsay, Phyllis Brooks, Dick Purcell, Jerome Cowan, Edward Norris, James Burke, Frank Thomas, Thomas Jackson, Tom Dugan, Doris Lloyd, Ralph Sanford, William Hunter, Chester Clute.

DEADLINE GUNS, western; prod., Leon Barsha; dir., William Berke; no writing credits; camera, unassigned. Cast: Russell Hayden, Bob Wills and His Boys, Shirley Patterson, Walter 'Dub' Taylor, Stanley Brown, Jack Kirk, Tristram Coffin, Jack Rockwell, Robert Kortman, Dick Botiller, Jack Montgomery.

JUNIOR ARMY, drama; prod., Colbert Clark; dir., Lew Landers; screenplay, Paul Gangelin; story, Albert Bein; camera, Charles Schoenbaum. Cast: Freddie Bartholomew, Billy Halop, Bobby Jordan, Huntz Hall, Boyd Davis, William Blees, Richard Noyes, Joseph Crehan, Don Beddoe, Charles Lind, Billy Lechner, Peter Lawford, Robert O. Davis.

ONE DANGEROUS NIGHT, drama; prod., David Chatkin; dir., Michael Gordon; no writing credits; camera, L. W. O'Connell. Cast: Michael Lanyard, Jamison, Sidney Shaw, Eve, Dickens, Inspector Crane.

RIDERS OF THE NORTHWEST MOUNTED, formerly **RIDERS OF THE ROYAL MOUNTED,** western; prod., Leon Barsha; dir., William Berke; screenplay, Fred Myton; camera, Benjamin Kline. Cast: Russell Hayden, Bob Wills, Dub Taylor, Adele Mara, Dick Curtis, Richard Bailey, Jack Ingram, Leon McAuliffe, Vernon Steele.

HAIL TO THE RANGERS, western; prod., Jack Fier; dir., William Berke; story and screenplay, Gerald Geraghty; camera, Benjamin Kline. Cast: Charles Starrett, Arthur Hunnicutt, Robert Owen Atcher, Leota Archer, Norman Willis, Lloyd Bridges, Ted Adams, Ernie Adams, Tom London, David Clark, Jack Kirk.

THE MORE THE MERRIER, formerly **MERRY-GO-ROUND,** drama; prod., dir., George Stevens; no writing credits; camera, Theodore Tetzlaff. Cast: Jean Arthur, Joel McCrea, Charles Coburn, George Reed, Kathleen O'Malley, Sally Cairnes, Stanley Clements, Fred Johnson, Kay Linaker, Betzi Beaton, Nancy Gay, Mary Treen, Betty McMahan, Gladys Blake, Bertha Priestly, Diedra Vale, Peggy Carroll, Sugar Geise, Robert Hall, Pat Lane, Richard Gaines, Kitty McHugh, Ann Doran, Harrison Greene, Robert McKenzie, Frank Sully.

WYOMING HURRICANE, western; prod., Leon Barsha; dir., William Burke; no writing credits; camera, Benjamin Kline. Cast: Russell Hayden, Bob Wills and his Boys, Shirley Patterson, Dub Taylor, Leon McAuliffe, Cotton Thompson, J. R. Bernard, Gene Ashlock, Paul Sutton.

DEADLINE GUNS, western; prod., Leon Barsha; dir., William Berke; story and screenplay, Ed Earl Repp; camera, Benjamin Kline. Cast: Russell Hayden, Dub Taylor, Bob Wills, Shirley Patterson, Tristram Coffin, Jack Rockwell, Robert Kortman, Dick Botiller, Jack Kirk, Stanley Brown.

THE DESPERADOES, western in Technicolor; prod., Harry Joe Brown; dir., Charles Vidor; orig., Max Brand; screenplay, Robert Carson; camera, George Meehan. Cast: Randolph Scott, Glenn Ford, Claire Trevor, Evelyn Keyes, Edgar Buchanan, Raymond Walburn, Guinn Williams, Porter Hall, Joan Woodbury, Bernard Nedell, Irving Bacon, Glenn Strange, Ethan Laidlaw, Charles Whitaker, Edward Pawley, Chester Clute.

RIDING WEST, western; prod., Jack Fier; dir., William Berke; story, Luci Ward; camera, Benjamin Kline. Cast: Charles Starrett, Arthur Hunnicutt, Shirley Patterson, Ernest Tubb, Steve Clark, Wheeler Oakman.

THE LAST HORSEMAN, western; prod., Leon Barsha; dir., William Berke; story, Ed Earl Repp; camera, Jerome Thoms. Cast: Russell Hayden, Dub Taylor, Bob Wills and His Texas Playboys, Ann Savage, John Maxwell, Frank Larue, Nick Thompson.

FRONTIER FURY, western; prod., no credit; dir., William Berke; asst. dir., Bill O'Conner; no story credit; camera, Benjamin Kline. Cast: Charles Starrett, Arthur Hunnicut, Jimmy Davis, Johnny Bond, Cal Shrum, Art Wenzel, Wesley Tuttle.

REVEILLIE WITH BEVERLY, drama; prod., Sam White; dir., Charles Barton; no writing credits; camera, Phil Tannura. Cast: Ann Miller, William Wright, Dick Purcell, Larry Parks, Walter Sande, Wally Vernon, Tim Ryan, Franklin Pangborn, Barbara Brown, Adele Mara, Douglas Leavitt, Eddie Kane, Freddie Slack and His Orchestra, Three Radio Rogues, Count Basie and His Band, Stuff Smith and His Band, Frank Sinatra, Duke Ellington and His Band, Bob Crosby and Bobcats, Wilde Twins.

SADDLES AND SAGEBRUSH, western; prod., Leon Barsha; dir., William Berke; story and screenplay, Ed Earl Repp; camera, Benjamin Kline. Cast: Russell Hayden, Dub Taylor, Bob Wills, Ann Savage, William Wright, Frank La Rue, Wheeler Oakman, Edmund Cobb, Jack Ingram, Joe McGuinn.

POWER OF THE PRESS, drama; prod., Leon Barsha; dir., Lew Landers; screenplay, Robert D. Andrews; story, Sam Fuller; camera, John Stohmar. Cast: Guy Kibbee, Gloria Dickson, Lee Tracy, Otto Kruger, Victor Jory, Larry Parks, Rex Williams, Frank Sully, Don Beddoe, Douglas Leavitt, Minor Watson.

BROADWAY DADDIES, drama; prod., Colbert Clark; dir., Charles Barton; screenplay, Paul Yawitz; camera, Phil Tannura. Cast: Jinx Falkenburg, The Vagabonds, Constance Worth, Harry Hayden, Barbara Brown, John Dilson, Jack Rice.

THE BOY FROM STALINGRAD, drama; prod., Colbert Clark; dir., Sidney Salkow; original, Robert Arden; screenplay, Ferdinand Reyher; camera, L. W. O'Connell. Cast: Scotty Beckett, Bobby Samarzich, Conrad Binyon, Stephen Muller, Donald Mayo, Mary Lou Harrington.

Columbia Pix in Production

DESTROYER, drama; prod., Lou Edelman; dir., William A. Seiter; no writing credits; camera, Franz Planer. Cast: Edward G. Robinson, Glenn Ford, Marguerite Chapman, Regis Toomey, Edgar Buchanan, Craig Woods, Frank Sully.

SAHARA, drama; prod., Harry Joe Brown; dir., Zoltan Korda; no story credit; camera, Rudolph Mate. Cast: Humphrey Bogart, Bruce Bennett, Lloyd Bridges, Lewis Wilson, Jess Barker, Rex Ingraham, Dan Duryea.

ATTACK BY NIGHT, commando drama; prod., Harry Joe Brown; dir., Dorothy Arzner; asst. dir., William Mull; story, Melvin Levy and Lewis Meltzer; camera, Joe Walker. Cast: Merle Oberon, Brian Aherne, Lewis Wilson, Fritz Leiber, William Martin, Gretta Granstedt, William Phillips, Isobel Elsom, Pietro Sosso, Conrad Binyon, Arno Frey, Eric Feldary, Henry Roland, Ethel Griffies, Frederick Brunn.

BLONDIE BUYS A HORSE, comedy; prod., Frank Strayer; dir., Frank Strayer; asst. dir., Rex Bailey; no story credit; camera, L. W. O'Connell.

REDHEAD FROM MANHATTAN, musical; prod., Wallace MacDonald; dir., Lew Landers; no story or camera credit. Cast: Lupe Velez, Douglas Leavitt, Lewis Wilson, Michael Duane, Frank Sully, Gerald Mohr, Dewey Robinson, Frank Richards, Richard Talmadge, Roger Gray.

Metro

	Promised '42-43	Completed	Shooting	Now Cutting	To go
Features	50	24	11	13	2

Pictures in cutting room or awaiting release:

PRESENTING LILY MARS, drama; prod., Joe Pasternak; dir., Norman Taurog; no writing credits; camera, unassigned. Cast: Judy Garland, Richard Carlson, Fay Bainter, Spring Byington, Ray MacDonald.

DU BARRY WAS A LADY, musical in Technicolor; prod., Arthur Freed; dir., Roy Del Ruth; no writing credits; camera, Karl Freund. Cast: Red Skelton, Lucille Ball, Rags Ragland, Virginia O'Brien, Zero Mostel, Gene Kelly, Tommy Dorsey and Band, Donald Meek, Douglas Dumbrille, George Givot.

SALUTE TO THE MARINES, drama; Technicolor; prod., John Considine, Jr.; dir., S. Sylvan Simon; no writing credits; camera, Duke Green and Charles Schoenbaum. Cast: Wallace Beery, Fay Bainter, William Lundigan, Marilyn Maxwell, Keye Luke, Jim Davis, Don Curtis, Ray Collins, Mark Daniels, Fritz Leiber, Noah Beery, Jr., Russell Gleason.

LASSIE COME HOME, drama, in Technicolor; prod., Sam Marx; dir., Fred Wilcox; no writing credits; camera, Len Smith. Cast: Roddy MacDowall, Edmund Gwen, Reginald Owen, Dame May Whitty, Ben Webster, Donald Crisp, Nigel Bruce, Elsa Lancaster, Lassie.

CABIN IN THE SKY, all Negro musical; Arthur Freed; dir., Vincent Minnelli; no writing credits; camera, Les Wagoner. Cast: Ethel Waters, Lena Horne, Rex Ingram, Eddie 'Rochester' Anderson, Duke Ellington and band, Louis Armstrong, Kenneth Spencer, Buck and Bubbles, Moke and Poke.

THE HUMAN COMEDY, comedy-drama; dir., Clarence Brown; no writing credits; camera, Harry Stradling. Cast: Mickey Rooney, Frank Morgan, Van Johnson, Fay Bainter, Donna Reed, Dorothy Morris, Marsha Hunt, Gene Kelly, Henry O'Neill, Richard Quirl, James Craig, Darryl Hickman, Barry Nelson, Ann Ayres, Rita Quigley.

ASSIGNMENT TO BRITTANY, war film; dir., Jack Conway; no writing credits; camera, Charles Rosher. Cast: Jean Pierre Aumont, Signe Hasso, Reginald Owen, Susan Peters, Richard Whorf, Margaret Wycherly, George Coulouris, Darryl Hickman, John Emery.

CARELESS, formerly **NOTHING VENTURED,** comedy drama; prod., Pandro Berman; dir., Wesley Ruggles; no writing credits; camera, Hal Rosson. Cast: Lana Turner, Robert Young, Walter Brennan, Eugene Pallette, Dame May Whitty, Pamela Blake, Howard Freeman, Millard Mitchell, Ward Bond.

HALF-PINT KID, drama; prod., Irving Starr; dir., Charles Riesner; no writing credits; camera, Walter Lundin. Cast: Bobby Readick, William Gargan, Horace McNally, Frank Craven, Jay Ward.

THE YOUNGEST PROFESSION, drama; prod., B. F. Zeidman; dir., Eddie Buzzell; no writing credits; camera, Charles Lawton. Cast: Virginia Weidler, Edward Arnold, Ann Ayars, John Carroll, Marta Linden, and guest star, William Powell.

DR. GILLESPIE'S CRIMINAL CASE, formerly **DR. GILLESPIE'S PRISON STORY,** melodrama; dir., Willis Goldbeck; no writing credits; camera, Charles Lawton. Cast: Lionel Barrymore, Van Johnson, Donna Reed, Keye Luke, Marilyn Maxwell, John Craven, Alma Kruger, Walter Kingsford, Marie Blake, Nell Craig, Nat Pendleton.

MR. JUSTICE GOES HUNTING, drama; prod., Robert Sisk; dir., Roy Rowland; no writing credits; camera, Robert Wagner. Cast: Frank Morgan, Richard Carlson, Jean Rogers, Porter Hall, Robert Barrat, Donald MacBride, Irving Bacon.

AIR RAID WARDENS, comedy; prod., B. F. Zeidman; dir., Ed Sedgewick; no writing credits; camera, Walter Lundin. Cast: Laurel and Hardy, Jacqueline White, Horace McNally, Howard Freeman, Donald Meek.

Metro Pix in Production

I DOOD IT, comedy-musical; prod., Jack Cummings; dir., Vincent Minnelli; no writing credits; camera, Charles Rosher. Cast: Red Skelton, Eleanor Powell, Jimmy Dorsey and band.

ABOVE SUSPICION, drama; prod., Victor Saville; dir., Richard Thorpe; no writing credits; camera, Robert Planck. Cast: Joan Crawford, Fred MacMurray, Basil Rathbone, Conrad Veidt, Reginald Owen.

PRIVATE MISS JONES, drama in Technicolor; prod., Joseph Pasternak; dir., George Sidney; no writing credits; camera, George Folsey. Cast: Kathryn Grayson, Gene Kelly, Jose Iturbi, Mary Astor, John Boles, Dick Simmons.

SALUTE TO THE MARINES, drama in Technicolor; prod., John Considine, Jr.; dir., S. Sylvan Simon; no writing credits; camera, Duke Green and Charles Schoenbaum. Cast: Wallace Beery, Fay Bainter, William Lundigan, Marilyn Maxwell, Keye Luke, Jim Davis, Don Curtis, Ray Collins, Mark Daniels, Fritz Leiber, Noah Beery, Sr., Russell Gleason, Al Jennings.

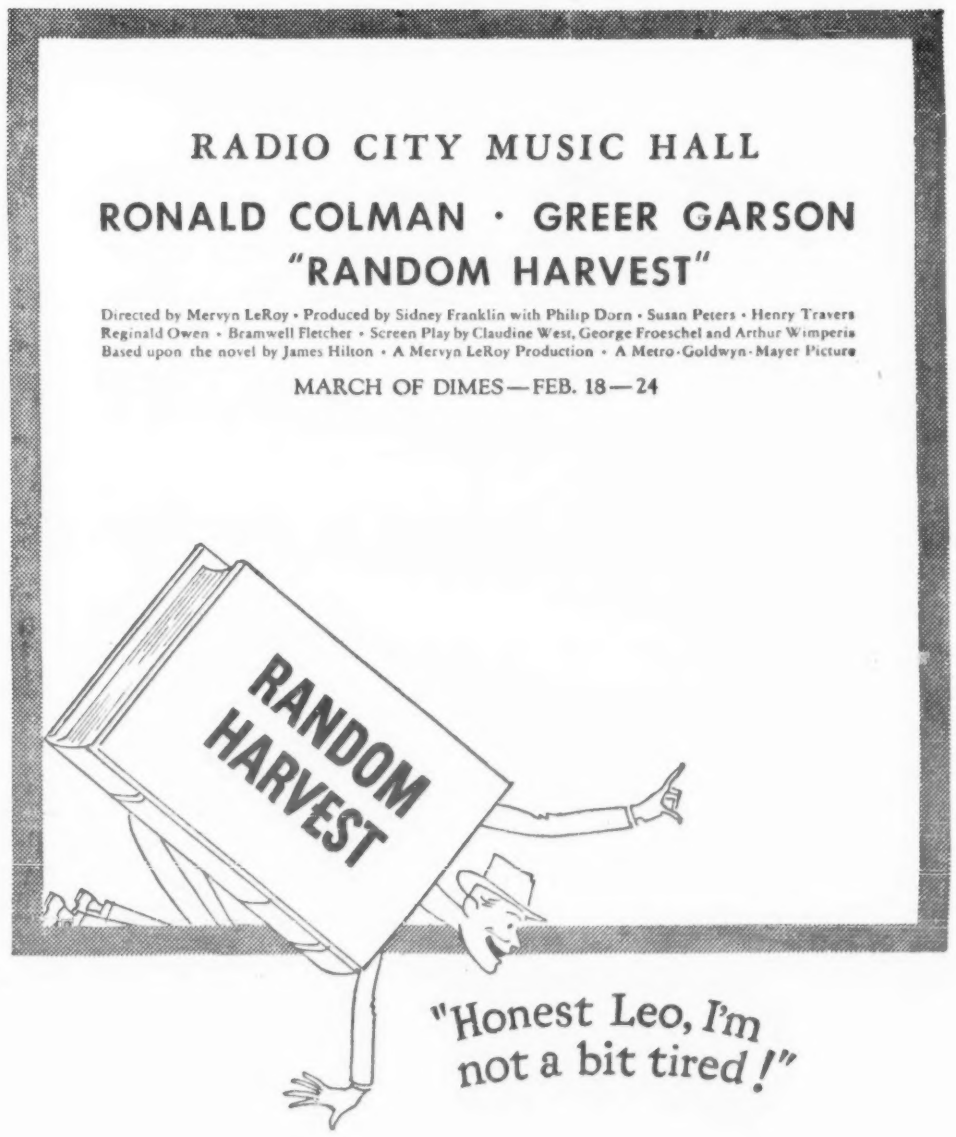
BATAAN PATROL, war; prod., Irving Starr; dir., Tay Garnett; no writing credits; camera, Sid Wagner. Cast: Robert Taylor, Lloyd Nolan, Thomas Mitchell, George

(Continued on page 21)

6th Week!

7th Week!

8th Week!



"YOU'RE THE MINIVER OF 1943!"

Press-time! "Random Harvest" phenomenal in Philly, biggest non-holiday M-G-M gross in 2 years at Boyd Theatre. Riverside, Cal., first small town engagement is 219%! Los Angeles gives it 12 weeks with simultaneous four theatre run plus move-overs!

ANN MILLER
SCINTILLATING DANCING STAR!
BOB CROSBY AND HIS BAND
GREAT "DIXIELAND" BAND OF THE AIR!
FREDDIE SLACK AND HIS BAND with ELLA MAE MORSE
LILTING "CHAMPAGNE HOUR" MUSIC!
DUKE ELLINGTON AND HIS BAND
VOTED "SWING BAND OF THE YEAR"!
COUNT BASIE AND HIS BAND
UNDISPUTED KING OF JIVE!
THE RADIO ROGUES
MERRIEST OF ALL MIMICS!
FRANK SINATRA
RADIO'S ROMANTIC VOCALIST!
MILLS BROS.
HOTTEST OF HARMONY TEAMS!
All in the one BIG Surprise HIT!
Reveille with Beverly
with
WILLIAM WRIGHT
DICK PURCELL
Original Screen Play by
Howard J. Green,
Jack Henley, Albert Duffy
Directed by CHARLES BARTON
Produced by SAM WHITE
COLUMBIA PICTURES
The kind of musical that's packing 'em in today!
Join the Industry's "MARCH OF DIMES"
February 18th-24th — Sign That Pledge!

Nine Tuners Near 20th Camera Line

Hollywood, Feb. 2.

Music gets a heavy play at 20th-Fox in the next few months, with nine tunefilms in various stages of preparation and three more in the final phases of production.

Five to be produced by William LeBaron are 'Stormy Weather,' 'Winter Time,' 'The Girls He Left Behind,' 'Greenwich Village' and 'Imagine Us.' Others on the early production slate are 'Sweet Rosie O'Grady,' 'The Frolics,' and two untitled musicals to be produced by Walter Morosco and Robert Bassler.

$540,000 ANTI-TRUST SUIT VS. BLANK-PAR

Added to the litigation that has previously figured, including an anti-trust suit against major distributors which pends, Ralph D. Goldberg, Omaha exhibitor, has brought a monopoly action against the Tri-States Theatres Corp., Paramount-Blank partnership, seeking damages of $540,000.

In the new suit, filed at Omaha during the past week, Goldberg, operator of the Town and several nabes in Omaha, charges Tri-States has made it impossible for him to run the Town profitably and that it has been impossible to get first-run product until 60 days after Tri-States showings. Tri-States officials named as defendants are A. H. Blank, Par partner in that area; G. Ralph Branton, Blank's general manager-buyer, and Joe Kinsky, Omaha district manager for the Tri-States circuit.

Goldberg had previously sought anti-trust relief through a state action in Nebraska which was discontinued due to lack of jurisdiction.

The log on litigation included a proceeding brought against Goldberg by Tri-States a couple years ago when the circuit sued under an agreement that Goldberg was not to operate the State, Omaha, as long as the Tri-States' lease on the World in that key remained in effect. This was declared to be part of the deal made when Tri-States took over the World from Goldberg. Its lease on that house, running for 10 years, does not expire until Sept. 30, 1944. The courts in that case granted Tri-States an injunction, restraining Goldberg from continuing operation of the State.

U Directors to Discuss Debt Consolidation Plan

Universal toppers were this week working on a corporate simplification plan, with hopes of having details ready for submission to the directorate's regular session tomorrow (Thursday). Indicated that the plan was closer to realization than at any time in last two years.

Proposal as now outlined would combine Universal Pictures (operating corporation) with Universal Corp., the holding company, and ultimately bring all shares excepting common certificates into corporation's treasury.

Part of such proposed plan would call for redeeming all or the bulk of outstanding 8% preferred, with financing to be done via bank loan of around $2,000,000. All details are subject to approval of the directors. But since J. Cheever Cowdin, chairman, stated more than two years ago that such corporate simplification was an outstanding company aim, it appears probable any feasible plan will be okayed.

British Interest

Main feature of plan would be to call in the outstanding preferred then leaving only common certificates as stock to share in Universal earnings. Understood that British financiers who supplied around $2,500,000 in early days of present management are heavy holders of these common certificates; hence, any calling off preferred would enhance their holdings. It would require close to $2,000,000 to bring in all 8% preferred including around $68 in past due dividends per share. There are now 525,681 common certificates outstanding. Both these and old common are listed on N. Y. Curb. Another part of the plan may include handling of some $4,000,000 in 5% debentures.

WPB CUT STALLS SHORTS

Difficulty in getting raw film stock and other delays due to WPB priorities has sidetracked shorts production of several major companies.

Justice Dept. Checking On C. D. Arbitrations

Checking on results of the consent decree since its inception Nov. 20, 1940, the Department of Justice has asked all local arbitrators of the American Arbitration Assn. who have sat on cases filed by exhibitors to make a report to it, including arbiter reactions and any suggestions or recommendations that they may wish to offer. The local arbitrators have been assured by the D. of J. that their replies will be kept in the strictest confidence.

While reported that Robert L. Wright, special assistant to the Attorney General, was in New York last week to discuss the decree and progress made under it, neither the AAA nor industry leaders contacted by 'Variety' had any discussions with him. Wright did not pay an official call on the AAA.

According to the AAA, as of yesterday (Tuesday) 277 cases have been filed with the film tribunals in the more than two years arbitration has been in force. Of this number, 64 have been withdrawn while the number of decisions made on appeal to the Appeal Board have been only 52.

The three-year trial period of the decree expires this coming Nov. 20, leading to belief the D. of J. survey is with a view to studying results to date under it.

Small Would Beach 'Raft'

Edward Small has been dickering with several majors to sell the screen rights to 'The Raft,' novel which he purchased several months ago.

Price reported at the time was approximately $25,000.

Fuel Curbs

Continued from page 7

threatened many war industries, and there was no alternative but to clamp down on amusements.

Specifically forbidden in the order are deliveries to and acceptance of oil by buildings operated exclusively for amusement, entertainment, athletics, sports, and including but not limited to theatres, night clubs, bowling alleys, poolrooms, dancehalls, barrooms and skating rinks.

Providence, Feb. 2.

The Majestic, downtown first run, and the Metropolitan, which is operating under a three-day weekend stage show and pic policy, are the only main stemmers affected by the OPA order banning delivery of fuel oil supplies to theatres in this area for a 10-day period. RKO Albee, Carlton, Fay's, Loew's State and Strand theatres have all converted to coal.

Alfred J. Clark, manager of the Majestic, has been waiting for conversion parts which have been on order for months, and reports that the theatre may have just about enough oil on hand to pull them through the period. Inasmuch as the Met operates only on a three-day basis, Bernard Koppleman, manager, feels that supplies on hand may be sufficient. The ban will continue until Feb. 9.

The Rhode Island Auditorium, which annually houses ice shows, hockey, basketball and other sports programs, burns soft coal, and 'very little of that,' according to manager Lou Pieri.

Among neighboring houses which may feel the pinch because they have not yet converted to coal are the Hope, one week's supply; the Avon, two weeks' supply; Liberty, insufficient to last period; Uptown, about 100 gallons on hand; Community theatre, Centredale, may cut out matinees to conserve oil to last this week; Opera House, Newport, sufficient supply; Paramount, Newport, enough to last until Wednesday when conversion may be complete; Lyric in Warren, and Pastime in Bristol, sufficient to last; Greenwich in East Greenwich, not enough to last 10 days, while all of Woonsocket's and Pawtucket's theatres burn coal.

Offset to Gas Curbs

Minneapolis, Jan. 26.

With gas rationing now regarded as an important boxoffice factor, the Paramount circuit here is carrying a special box at the head of its newspaper ads for neighborhood theatres. Box calls attention to the fact that the houses are 'convenient to buses and street cars.'

Advance Production Chart

(Continued from page 18)

Murphy, Desi Arnaz, Kenneth Spencer, Lee Bowman, Robert Walker, Philip Terry, Barry Nelson, Tom Dugan, William Tannen, Roque Espiritu, J. Alex Havier.

SWING SHIFT MAISIE, comedy-drama; prod., George Haight; dir., Norman McLeod; no writing credits; camera, Harry Stradling. Cast: Ann Sothern, James Craig, Jean Rogers, Fred Brady, Connie Gilchrist, John Qualen, Marta Linden, Celia Travers.

BEST FOOT FORWARD, comedy; prod., Arthur Freed; dir., Edward Buzzell; no writing credits; camera, Leonard Smith. Cast: Lucille Ball, William Gaxton, Tommy Dix, Virginia Weidler, Kenny Bowers, Jack Jordan, Gloria de Haven, June Allyson, Nancy Walker, Beverly Saul, Harry James and band.

GIRL CRAZY, musical; prod., Arthur Freed; dir., Busby Berkeley; original, Guy Bolton and Jack McGowan; screenplay, Fred Finklehoffe; camera, Bill Daniels. Cast: Mickey Rooney, Judy Garland, Rags Ragland, Guy Kibbee, Gil Stratton, Frances Ward, Tommy Dorsey and band.

RIGHT ABOUT FACE, musical; prod., Irving Starr; dir., Tim Whelan; no writing credits; camera, Charles Rosher. Cast: Kay Kayser, Marilyn Maxwell, Ava Gardner.

FACULTY ROW, comedy; prod., Robert Sisk; dir., Jules Dassin; story by William Noble; camera, Charles Lawton. Cast: Mary Astor, Herbert Marshall, Susan Peters, Elliott Reid, Richard Carlson, Allyn Joslyn, George Doblenz.

SLIGHTLY DANGEROUS, comedy drama; prod., Pandro Berman; dir., Wesley Ruggles; camera, Hal Rosson. Cast: Lana Turner, Robert Young, Walter Brennan, Eugene Pallette, Howard Freeman, Dame May Whitty, Millard Mitchell, Ward Bond, Pamela Blake, Ray Collins, Florence Bates, Alan Mowbray.

Monogram

	Promised '42-43	Com-pleted	Shoot-ing	Now Cutting	To go
Features	34	18	1	4	12
Westerns	16	4	1	1	11
Totals	50	22	2	5	23

Pictures in cutting room or awaiting release:

HAUNTED RANCH, western; prod., George W. Weeks; dir., Robert Tansey; original story, Arthur Hoerl; screenplay, Elizabeth Beecher; camera, Robert Cline. Cast: John King, David Sharpe, Max Terhune, Rex Lease, Julie Duncan, Glen Strange, Charles King, Bud Osborne, Tex Palmer, Steve Clarke, Budd Buster, Snowflake.

COSMO JONES IN THE CRIME SMASHER, former title **ADVENTURES OF COSMO JONES**, drama; prod., Lindsley Parsons; dir., James Tinling; no writing credits; camera, Max Stengler. Cast: Frank Graham, Edgar Kennedy.

THE APE MAN, drama; prod., Sam Katzman and Jack Dietz; dir., William Beaudine; story from Satevepost, 'They Creep in the Dark,' by Karl Brown; screenplay, Barney Sarecky; camera, Mack Stengler. Cast: Bela Lugosi, Wallace Ford, Louise Currie, Minerva Urecal, Henry Hall, Ralph Littlefield, Emil von Horn, J. Farrell MacDonald, George Kirby, Wheeler Oakman.

NO ESCAPE, drama; prod., Maurice King; ass. prod., Franklin King; dir., Harold Young; story and screenplay by Henry Blankfort; camera, Ira Morgan. Cast: Mary Brian, Dean Jagger, John Carradine, Bill Henry, Sidney Blackmer, Anthony Ward, William Vine, Charles Wagenheim, Billy Marshall, Norman Willis, Ian Keith, Peter Dunne, Spanky McFarland, Edward Keane.

LAND OF HUNTED MEN, western; prod., George V. Weeks; dir., Roy Luby; screenplay by Elizabeth Beecher; camera, James Brown. Cast: Ray Corrigan, Max Terhune, Dennis Moore, Phyllis Adair, Charles King, John Merton, Ted Mapes, Frank McCarrol, Forest Taylor, Steve Clark.

Monogram Pix in Production

Cowboy Commandos, western; prod., Geo. W. Weeks; dir., S. Roy Luby; no story or camera credit. Cast: The Range Busters, Ray Corrigan, Dennis Moore and Max Terhune.

UNTITLED, drama; prod., Sam Katzman; dir., William Beaudine; no story or camera credits. Cast: East Side Kids and Noah Beery, Sr.

THE GHOST WRITER, melodrama; prod., Scott R. Dunlap; no director, story or camera credits. Cast: Johnny Mack Brown, Raymond Hatton.

Paramount

	Promised '42-43	Com-pleted	Shoot-ing	Now Cutting	To go
Features	38	1	7	12	13
Totals	38	1	7	12	13

Pictures in cutting room or awaiting release:

NO TIME FOR LOVE, comedy-drama; asso. prod., Fred Kohlmar; dir., Mitchell Leisen; no writing credits; camera, Charles Lang. Cast: Claudette Colbert, Fred MacMurray, Richard Haydon, Ilka Chase, Paul McGrath, June Havoc, Marjorie Gateson, Robert Harrick, Morton Lowry.

HIGH EXPLOSIVE, formerly **YOU CAN'T LIVE FOREVER**, drama; prods., Bill Pine and Bill Thomas; dir., Frank McDonald; no writing credits; camera, Fred Jackman, Jr. Cast: Chester Morris, Jean Porter, Barry Sullivan.

GREAT WITHOUT GLORY, drama; dir., Preston Sturges; screenplay by Preston Sturges; camera, Victor Milner. Cast: Joel McCrea, Betty Field, Harry Carey, William Demarest, Julius Tannen, Franklin Pangborn.

HENRY ALDRICH DOES HIS BIT; prod., Walter MacEwen; asso. prod., Jules Schermer; dir., Hugh Bennett. Cast: Jimmy Lydon, Charles Smith, Diana Lynn, John Litel, Olive Blakeney.

FOR WHOM THE BELL TOLLS, drama, in Technicolor; prod.-dir., Sam Wood; novel by Ernest Hemingway; camera, Ray Rennahan. Cast: Gary Cooper, Akim Tamiroff, Katina Paxinou, Joseph Calleia, Vladimir Sakoloff, Milkhail Rasumny, Edward Cianelli, Fortunio Bonanova, Duncan Renaldo, Alexander Granach, Leonid Snegoff, Lilo Yarson, Martin Garralaga, Victor Varconi, Eric Feldary, Leo Bulgakoff, Feodor Chaliapin, Jean De Val, Armand Roland, Dick Botiller.

TRUE TO LIFE, drama; prod., Paul Jones; dir., George Marshall; original screen story by Ben and Sol Barzman and Bess Rafel; camera, Charles Lang. Cast: Mary Martin, Franchot Tone, Dick Powell, Victor Moore, Mabel Paige, Beverly Hudson, Raymond Roe, Bill Demerest.

DIXIE, musical, in Technicolor; prod., Dick Blumenthal; asso. prod., Paul Jones; screenplay, Claude Binyon; camera, William Mellor. Cast: Bing Crosby, Dorothy Lamour, Billy De Wolfe, Marjorie Reynolds, Lynne Overman, Raymond Walburn, Eddie Foy, Jr.

MIRACLE OF MORGAN'S CREEK, drama; prod., G.M.O.; screenplay, Preston Sturges and Ernst Laemmle; camera, John Seitz. Cast: Eddie Bracken, Betty Hutton, Diana Lynn.

AERIAL GUNNER, drama; prods., Bill Pine and Bill Thomas; dir., William Pine; screenplay, Maxwell Shane; camera, Fred Jackman, Jr. Cast: Chester Morris, Richard Arlen, Leti Ward, Jimmy Lydon, Dick Purcell, Keith Richards, Billy Benedict, Ralph Sanford.

CHINA, drama; prod., Dick Blumenthal; dir., John Farrow; screenplay, Frank Butler; camera, Leo Tover. Cast: Loretta Young, Alan Ladd, William Bendix.

SALUTE FOR THREE, drama; prod., Walter MacEwen; dir., Ralph Murphy; original story, Lester Cole; camera, Theodor Sparkuhl. Cast: Macdonald Carey, Betty Rhodes, Dona Drake, Lorraine and Rognan, Marty May, Cliff Edwards, Minna Gombell, Catherine Craig, Linda Brent, Patti Brilhante, De De Barrington.

HENRY ALDRICH SWINGS IT, comedy; prod., Walter MacEwen; asst. prod., Michael Kraike; dir., Hugh Bennett; screenplay, M. R. Bolton, camera, Dan Fapp. Cast: Jimmy Lydon, Charles Smith, Mimi Chandler, John Litel, Olive Blakeney, Steve Geray, Marian Hall, Fritz Feld, Charles Arnt, Beverly Hudson, Edgar Dearing, Dick Baron, Vaughn Glaser.

Paramount Pix in Production

LADY IN THE DARK, drama in Technicolor; asso. prod., Dick Blumenthal; dir., Mitchell Leisen; no writing credits; camera, Dan Fapp. Cast: Ginger Rogers, Ray Milland, Warner Baxter, Mischa Auer, Phyllis Brooks.

SO PROUDLY WE HAIL, drama; prod., Mark Sandrich; dir., Mark Sandrich; original story, Allan Scott and Mark Sandrich; camera, Charles Lang. Cast: Claudette Colbert, Paulette Goddard, Veronica Lake, George Reeves, Barbara Britton, Walter Abel, Sonny Tufts.

FIVE GRAVES TO CAIRO, drama; prod., Charles Brackett; dir., Billy Wilder; asst. dir., C. C. Coleman, Jr.; story, Charles Brackett and Billy Wilder; camera, John Seitz. Cast: Franchot Tone, Akim Tamiroff, Erich von Stroheim, Fortunio Bonanova, Anne Baxter, Peter Van Eyck.

HENRY ALDRICH PLAYS CUPID, comedy; prod., Walter MacEwen; dir., Hugh Bennett; asst. dir., Harry Caplan; story, Aleen Leslie; camera, Dan Fapp. Cast: Jimmy Lydon, Charles Smith, John Litel, Olive Blakeney, Diana Lynn, Vaughn Glaser, Barbara Jo Allen, Paul Harvey.

THE GOOD FELLOWS, comedy-drama; prod., Walter MacEwen; dir., Jo Graham; asst. dir., Alvin Ganzer; screenplay, Howard Snyder and Hugh Wedlock, Jr.; camera, Theodor Sparkuhl. Cast: Helen Walker, James Brown, Cecil Kellaway, Mabel Paige, Rod Cameron.

RIDING HIGH, musical in Technicolor; prod., Fred Kohlmar; dir., George Marshall; asst. dir., Art Black; screenplay, Walter De Leon, Arthur Phillips, Art Arthur; cameras, Harry Hallenberge and Karl Struss. Cast: Dorothy Lamour, Dick Powell, Victor Moore, Gil Lamb, Cass Daley, Milt Britton and band.

ALASKA HIGHWAY, drama; prods., Bill Pine and Bill Thomas; dir., Frank MacDonald; asst. dir., Charles Kerr; no story credit; camera, Fred Jackman, Jr. Cast: Richard Arlen, Jean Parker, Bill Henry, Eddie Quillan.

Producers Releasing Corp.

	Promised '42-43	Com-pleted	Shoot-ing	Now Cutting	To go
Features	42	5	2	4	3

Picture in cutting room or awaiting release:

BEHIND PRISON WALLS, drama; prod., Arthur Ripley; dir., Steve Sekely; original story, W. A. Ulman, Jr.; screenplay, Van Norcross; camera, Marcel Le Picard. Cast: Alan Baxter, Gertrude Michael, Tully Marshall, Edwin Maxwell, Jacqueline Dalya, Matt Willis, Richard Kipling, Olga Sabin, Isabella Withers, Lane Chandler, Paul Everton, George Guhl, Regina Wallace.

CORREGIDOR, war drama; prods., Dixon R. Harwin and Edward Finney; dir., William Nigh; story, Doris Malloy and Edgar Ulmer; camera, Ira L. Morgan. Cast: Otto Kruger, Elissa Landi, Donald Woods, Frank Jenks, Rick Vallin, Wanda McKay, Ian Keith, Ted Hecht, Charles Jordan, Frank Jaquet, I. Stanford Jolley, John Grant, Ruby Dandridge, Forrest Taylor, Jack Rutherford, Eddie Hall, William Willmering, Crane Whitley.

BAD MEN OF THUNDER GAP, western; prods., Alfred Stern, Arthur Alexander; dir., Albert Herman; story, Elmer Clifton; camera, Robert Cline. Cast: Dave O'Brien, Jim Newill, Guy Wilkerson, Janet Shaw, Jack Ingraham, Charles King, Michael Vallon, Lucille Vance, Tom London, I. Stanford Jolley, Bud Osborne, Jimmy Aubrey and Cal Shrum and Orchestra.

UNTITLED—BILLY THE KID NO. 4, series; prod., Sig Neufeld; dir., Sherman Scott; story, Patricia Harper; camera, Robert Cline. Cast: Buster Crabbe, Al St. John, Marjorie Manners, Karl Hackett, Milton Kibbee, Glenn Strange, Charles King, Hal Price, Kermit Maynard, Bud Osborne.

PRC Pix in Production

GIRLS IN CHAINS, drama; prod., Atlantis Pictures; dir., Edgar Ulmer; no story credit; camera, Ira Morgan. Cast: Arlin Judge, Roger Clark, Barbara Pepper, Robin Raymond, Allen Byron, Dorothy Burgess, Clancy Cooper, Emmet Lynn.

THE GHOST AND THE GUEST, comedy-murder; prod., Alexander Stern Productions; dir., William Nigh; no story credit; camera, Robert Cline. Cast: Florence Rice, Jimmie Dunn.

Republic

	Promised '42-43	Com-pleted	Shoot-ing	Now Cutting	To go
Features	34	12	2	3	18
Westerns	32	10	1	4	17
Serials	4	1	1	1	0
Totals	70	23	4	8	35

Pictures in cutting room or awaiting release:

G-MAN VERSUS THE BLACK DRAGON, serial; prod., William O'Sullivan; dir., William Witney; no writing credits; camera, Bud Thackeray. Cast: Rod Cameron, Constance Worth, Roland Got, C. Montague Shaw, Nino Tipitone.

HIT PARADE OF 1943, musical; asso. prod., Albert J. Cohen; dir., Albert S. Rogell; no writing credits; camera, Jack Marta. Cast: John Carroll, Susan Hayward, Gail Patrick, Walter Catlett, Eve Arden, Freddy Martin and his orchestra, Count Basie and his orchestra, Golden Gate Quartet, Pops and Louie, Three Cheers, Music Maids.

DEAD MAN'S GULCH, western; asso. prod., Eddy White; dir., Jack English; original story, Norman S. Hall; screenplay, Norman S. Hall and Robert Williams; camera, Ernie Miller. Cast: Don 'Red' Barry, Bud McTaggart, Lynn Merrick, Emmett Lynn, Clancy Cooper, John Vosper, Jack Rockwell, Lee Shumway, Al Taylor, Rex Lease, Pierce Lyden.

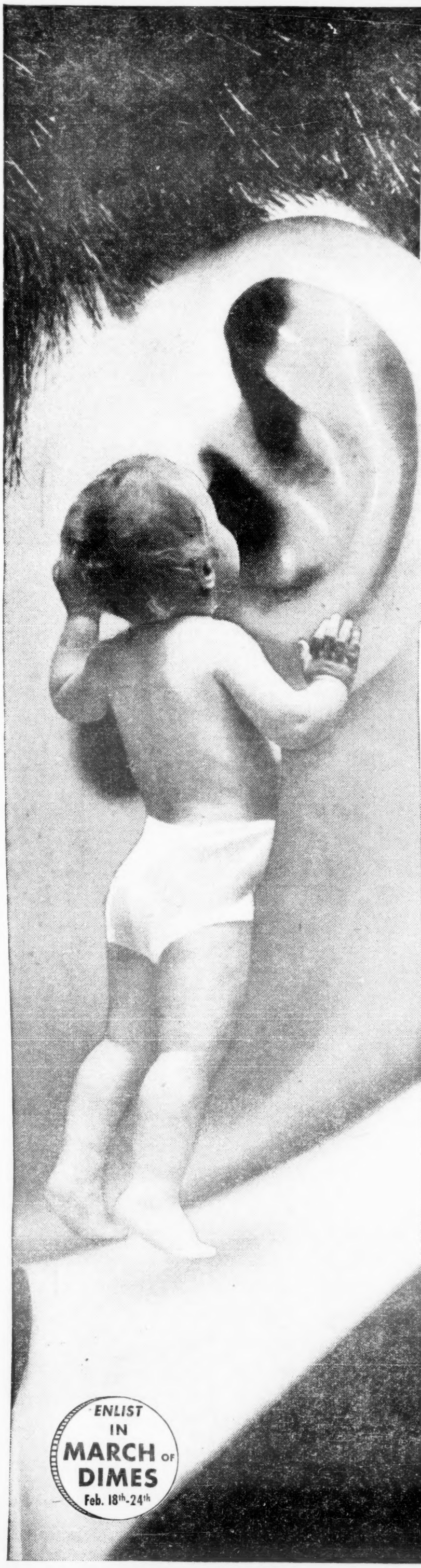
THE BLOCKED TRAIL, western; asso. prod., Louis Gray; dir., Elmer Clifton; no writing credits; camera, Bud Thackery. Cast: Bob Steele, Tom Tyler, Jimmie Dodd, Helen Deverell, George Lewis, Charles Miller, Walter Soderling, Hal Price, Kermit Maynard, Pierce Lyden, Bud Geary.

CHATTERBOX, comedy-drama; asso. prod., Albert J. Cohen; dir., Joseph Santley; no writing credits; camera, Ernest Miller. Cast: Joe E. Brown, Judy Canova, Rosemary Lane, John Hubbard, Chester Clute, Emmett Vogan, Gus Schilling; Anne Jeffreys, George Byron.

IDAHO, western; asso. prod., dir., Joseph Kane; no writing credits; camera, Reggie Lanning. Cast: Roy Rogers, Virginia Grey, Ona Munson, Smiley Burnette, Harry Shannon, Dick Purcell, Onslow Stevens, Arthur Hohl, Hal Taliaferro, Themselves, St. Brendan's Choir.

THE PURPLE V, drama; asso. prod., George Sherman;

(Continued on p. 23)



LISTEN!

Victory is not coming to us solely from the gallantry of our courageous youth around the world's far-flung battle fronts.

★

Victory will also come because of loyal, self-sacrificing Americans, who would give up anything, that the boys in the field may have the best there is, to finish the job quickly.

★

Victory therefore must monopolize the daily thinking of every one of us on the home front. Don't let the boys in the tanks and planes and trenches do it all.

★

Victory will be speeded too, by the Theatre-man who refuses to see valuable film wasted, or other badly-needed materials sabotaged by careless handling and neglect.

★

Victory—it must not be forgotten either—can be retarded too, by whining and fault-finding and complaining. We are all soldiers in a common cause, and there must be but one thought ever in our minds—

Victory!

★

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

ENLIST IN MARCH OF DIMES
Feb. 18th-24th

Advance Production Chart

(Continued from page 21)

dir., George Sherman; asst dir., Phil Ford; no story credit; camera, Ernest Miller. Cast: John Archer, Mary McLeod, Fritz Kortner, Rex Williams, Kurt Katch, Walter Sande, Irene Seidner, William Vaughn, Kurt Kruger.

CARSON CITY CYCLONE, western; prod. Eddie White; dir., Howard Bretherton; asst. dir., Kenny Holmes; no story credit; camera, Bill Bradford. Cast: Don 'Red' Barry, Noah Beery, Sr., Bryant Washburn, Lynn Merrick, Stuart Hamblen, Emmett Lynn, Roy Barcroft, Bud Osborne, Curly Dresden, Jack Kirk, Roy Brent.

Republic Pix in Production

KING OF THE COWBOYS, western; prod., Harry Grey; dir., Joe Kane; asst. dir. Arthur Siteman; no story credit; camera, Reggie Lanning. Cast: Roy Rogers, Smiley Burnette, Sons of the Pioneers, Peggy Moran; Dorothea Kent.

DAREDEVILS OF THE WEST, serial; prod., William O'Sullivan; dir., Jack English; no story credit; camera, Bud Thackery. Cast: Allan Lane, Kay Aldridge, William Haade.

TAHITI HONEY, musical; prod.-dir., John Auer; asst. dir., Harry Knight; no story credit; camera, Jack Marta. Cast: Simone Simon, Dennis O'Keefe, Michael Whelan, Lionel Stander.

SHANTYTOWN, drama; prod., Harry Grey; dir., Joseph Santley; asst. dir., Phil Ford; no story credit; camera, Ernie Miller. Cast: Mary Lee, John Archer, Marjorie Lord, Billy Gilbert, Harry Davenport, J. Frank Hamilton, Cliff Nazarro, Anne Reeves, Carl 'Alfalfa' Switzer, Matty Malneck and orchestra, Noel Madison, Frank Jenks, Tony Warde, Douglas Woods and Robert Homans.

RKO-Radio

	Promised '42-43	Com-pleted	Shoot-ing	Now Cutting	To go
Studio	28	12	5	6	9
Westerns	7	7	0	1	0
W. Disney	1	0	0	0	1
S. Goldwyn	2	2	0	0	0
H. Wilcox	1	0	0	0	1
J. Votion	2	0	0	0	0
S. Lesser	2	1	0	0	0
Jerrold Brandt	2	1	0	0	0
Totals	45	22	5	7	11

Pictures in cutting room or awaiting release:

GUN LAW, western; prod., Bert Gilroy; dir., Sam Nelson; no writing credits; camera, Max Stengler. Cast: Tim Holt, Joan Barclay, Cliff Edwards, Bud McTaggart, Ed Cassidy.

LADIES DAY, baseballer; prod., Bert Gilroy; dir., Leslie Goodwins; no writing credits; camera, Jack McKenzie. Cast: Lupe Velez, Eddie Albert, Max Baer, Patsy Kelly.

FLIGHT FOR FREEDOM, formerly **STAND BY TO DIE**, air drama; prod., David Hempstead; dir., Lothar Mendes; screenplay, Oliver P. Garrett and S. K. Lauren; camera, Lee Garmes. Cast: Rosalind Russell, Fred MacMurray, Tom Conway.

BOMBARDIER, war drama; prod., Robert Fellows; dir., Richard Wallace; no writing credits; camera, Nick Musuraca. Cast: Pat O'Brien, Randolph Scott, Anne Shirley, Barton MacLane, Eddie Albert, Walter Reed, John Miljan.

I WALKED WITH A ZOMBIE, horrorer; prod., Val Lewton; dir., Jack Tourneur; no writing credits; camera, Roy Hunt. Cast: Frances Dee, Tom Conway, James Ellison, Edith Barrett, Richard Abrams, Theresa Harris.

THIS LAND IS MINE, drama; Jean Renoir Dudley production; dir., Jean Renoir; no writing credits; camera, Frank C. Redman. Cast: Charles Laughton, Maureen O'Hara, George Sanders, Walter Slezak, Philip Merivale, Nancy Gates, Una O'Connor.

FROM HERE TO VICTORY, war story; prod., David Hempstead; dir., H. C. Potter; no writing credits; camera, George Barnes. Cast: Cary Grant, Laraine Day, Charles Bickford, Erford Gage, Henry Stephenson, Paul Stewart, Kay Johnson, Gladys Cooper, Lorence Bates, Ariel Heath, Mary Stuart, Rita Corday.

RKO Pix in Production

PETTICOAT LARCENY, drama; prod., Bert Gilroy; asst. dir., Bill Dorfman; no story credits; camera, Frank Redman. Cast: Joan Carroll, Ruth Warwick, Walter Reed.

FREE FOR ALL, drama; prod., Frank Ross; dir., Henry Hathaway; asst. dir., Dewey Starkey; no story credits; camera, Ted Tetzlaff. Cast: Jean Arthur, John Wayne, Charles Winninger.

SKY'S THE LIMIT, dramatic comedy; prod., David Hempstead; dir., E. H. Griffith; asst. dir., Ruby Rosenberg; no story credits; camera, Russell Metty. Cast: Fred Astaire, Joan Leslie, Robert Benchley, Freddie Slack, Ella Mae Morse.

FALLEN SPARROW, drama; prod., Robert Fellows; asst. dir., Sam Ruman; no story credits; camera, Nick Musuraca. Cast: Maureen O'Hara, John Garfield, Martha O'Driscoll, Patricia Morison.

THE FALCON COMES BACK, melodrama; prod., Maurice Geraghty; dir., Edward Dmytryk; asst. dir., James Casey. No story credits. Camera, Jack McKenzie. Cast: Tom Conway, Harriett Hilliard, Jane Randolph, Wynne Gibson.

20th Century-Fox

	Promised '42-43	Com-pleted	Shoot-ing	Now Cutting	To go
Features	46	30	2	8	6

Pictures in cutting room or awaiting release:

MY FRIEND FLICKA, drama in Technicolor; prod., Ralph Dietrich; dir., Harold Schuster; no writing credits; camera, unassigned. Cast: Roddy McDowall, Preston Foster, Rita Johnson.

DIXIE DUGAN, comedy drama; prod., Walter Morosco; dir., Ray McCarey; no writing credits; camera, Peverell Marley. Cast: Lois Andrews, Charles Ruggles, Charlotte Greenwood, Ann Todd, James Ellison, Raymond Walburn.

CRASH DIVE, submarine, in Technicolor; prod., Milton Sperling; dir., Archie Mayo; no writing credits; camera, Leon Shamroy. Cast: Tyrone Power, Anne Baxter, James Gleason, Charles Grapewin.

SECRET MISSION, commando; prod., Andre Daven; dir., John Brahm; screenplay, Waldo Salt; camera, Lucien Ballard. Cast: Annabella, John Sutton, Beulah Bondi, Leo J. Cobb, Blanche Yurka.

HELLO, FRISCO, HELLO, musical in Technicolor; prod., William Perlberg; dir., H. Bruce Humberstone; no writing credits; camera, Charles Clarke and Allen Davey. Cast: Alice Faye, John Payne, Jack Oakie, Lynn Bari, Laird Cregar, June Havoc, Ward Bond.

THE MOON IS DOWN, drama; prod., Nunnally Johnson; dir., Irving Pichel; no writing credits; camera, Arthur Miller. Cast: Sir Cedric Hardwicke, Henry Travers, Doris Bowden, Lee J. Cobb, Henry Rowland, E. J. Ballantine, William Post, Jr.

CONEY ISLAND, musical, in Technicolor; prod., William Perlberg; dir., Walter Lang; screenplay, George Seaton; camera, Ernest Palmer. Cast: Betty Grable, George Montgomery, Cesar Romero, Phil Silvers, Frank Orth.

THE SCHOOL FOR SABOTAGE, espionage; prod., Lee Marcus; dir., Edward Ludwig; screenplay, Michel Jacoby; camera, Lucien Andriot. Cast: George Sanders, Anna Sten, Ward Bond, Sig Rumann, Ludwig Stossel, Kurt Katch.

20th-Fox Pix in Production

STORMY WEATHER, formerly **THANKS, PAL**, musical; prod., William Le Baron; dir., Andrew Stone; asst. dir., Abe Steinberg; story, Jerry Horwin and Seymour Robinson; camera, Lee Garmes. Cast: Bill Robinson, Lena Horne, Fats Waller, Cab Calloway and his band, Dooley Wilson, Ernest Whitman, Nicholas Bros., The Tramp Band, Florence O'Brien, Shelton Brooks, Babe Wallace.

BOMBER'S MOON, drama; prod., Sol. Wurtzel; dir., Ed Ludwig; asst. dir., Jasper Blystone; story, Leonard Lee; camera, Lucien Ballard. Cast: George Montgomery, Annabella, Kent Taylor, Walter Kingsford.

United Artists

	Promised '42-43	Com-pleted	Shoot-ing	Now Cutting	To go
Roach	8	4	0	0	0
Cagney	0	0	0	0	0
Korda	1	0	0	0	1
Balcon	1	0	0	0	1
Lesser	1	0	1	0	0
Loew-Lewin	1	1	0	0	0
Pressburger	2	1	1	0	1
Stromberg	3	0	1	0	2
Guiol	1	0	0	1	0
Tryon	1	0	0	1	0
Mayfair	1	0	0	0	1
Sherman	10	6	1	6	3
Rogers	1	1	0	0	0
Cinema Guild	3	0	0	0	0
Totals	32	13	4	8	9

Pictures in cutting room or awaiting release:

TAXI, MISTER, drama; prod., Fred Guiol; dir., Kurt Neumann; screenplay, Earle Snell, Clarence Marks; camera, Robert Pittack. Cast: William Bendix, Grace Bradley, Joe Sawyer, Sheldon Leonard, Jack Norton.

NAZTY NUISANCE, comedy; prod.-dir., Glenn Tryon; screenplay, Earle Snell and Clarence Marks; camera, Robert Pittack. Cast: Bobby Watson, Joe Devlin, Johnny Arthur, Jean Porter, Ian Keith, Henry Victor.

HOPPY SERVES A WRIT, western; prod., Harry Sherman; dir., George Archainbaud; no writing credits; camera, Russell Harlan. Cast: Bill Boyd, Jan Christy, Jay Kirby, Andy Clyde, Victor Jory, George Reeves.

LEATHER BURNERS, western; prod., Harry Sherman; dir., Joe Henabery; asst. dir., Glenn Cook; no story credit; camera, Russell Harlan. Cast: Bill Boyd, Andy Clyde, Jay Kirby, Victor Jory, Shelley Spencer, Bobby Larson, George Reeves, Forbes Murray, George Givot.

COLT COMRADES, western; prod., Harry Sherman; dir., Leslie Seelander; asst. dir., Glenn Cook; no story credit; camera, Russell Harlan. Cast: Bill Boyd, Andy Clyde, Jay Kirby, Victor Jory, George Reeves, Gayle Lord, Earl Hodgins, Douglas Fowley, Herb Rawlinson, Bob Mitchum.

BAR-20, western; prod., Harry Sherman; dir., Leslie Seelander; asst. dir., Glenn Cook; camera, Russell Harlan. Cast: Bill Boyd, Andy Clyde, Jay Kirby, Victor Jory, George Reeves, Dustine Farnum, Betty Blythe, Earl Hodgins, Francis McDonald, Bob Mitchum.

BUCKSKIN FRONTIER, western; prod., Harry Sherman; dir., Leslie Seelander; asst. dir., Glenn Cook; no story credit; camera, Russell Harlan. Cast: Richard Dix, Jane Wyatt, Lee Cobb, Albert Dekker, Max Baer, Victor Jory, Lola Lane, Joe Sawyer, Harry Allen, Francis McDonald.

THE KANSANS, western; prod., Harry Sherman; dir., George Archainbaud; asst. dir., Glenn Cook; no story credit; camera, Russell Harlan. Cast: Richard Dix, Jane Wyatt, Victor Jory, Albert Dekker, Eugene Pallette, Robert Armstrong, Francis McDonald, Douglas Fowley, Willie Best, Hobart Cavanaugh, Rod Cameron, Ed Waller.

United Artists Pix in Production

UNCONQUERED, romantic drama; Arnold Pressburger; prod.-dir., Fritz Lang; original story, Fritz Lang and Berthold Brechet; screenplay, Fritz Lang and John Wexley; camera, James Wong Howe. Cast: Brian Donlevy, Walter Brennan, Anna Lee, Dennis O'Keefe, Margaret Wycherley, Nana Bryant, Alexander Granach, Billy Roy, Hans Twardowski.

MEET JOHN BONNIWELL, Harry Sherman production; western; asso. prod., Russell Harlan; dir., George Archainbaud; no writing credits; camera, Glenn Cook. Cast: Richard Dix, Jane Wyatt, Albert Dekker, Victor Jory, Francis McDonald, Douglas Fowley, Hobart Cavanaugh, Eddie Waller.

STAGE DOOR CANTEEN, drama; prod., Sol Lesser; dir., Frank Borzage; original screenplay, Delmer Daves; camera, Harry Wild. Cast: William W. Terry, Cheryl Walker, Marjorie Riordan, Lon McCallister, Fred Brady, Dorothea Kent, Margaret Early, Michael Harrison, Katharine Cornell, Katharine Hepburn, Edgar Bergen, Kay Kyser, Gertrude Lawrence, Helen Hayes.

LADY OR BURLESQUE, former title **G-STRING MURDERS**, mystery-drama; prod., Hunt Stromberg; dir., William A. Wellman; screenplay, James Gunn; based on novel by Gypsy Rose Lee; camera, Bob de Grasse. Cast: Barbara Stanwyck, Eddie O'Shea, Iris Adrian, J. Edward Bromberg, Gloria Dickson, Stephanie Bachelor, Victoria Faust, Marion Martin, Claire Carleton, Janis Carter, Frank Fenton, Charles Dingle, Eddie Gordon, Pinky Lee, Gerald Mohr, Bert Hanlon, Frank Conroy, Lew Kelley, George Chandler, Frank Conroy, Freddie Walburn, Isabel Withers, Lee Trent and Don Lynn, Elinor Troy, Virginia Gardner, Carol Carrolton, Dallas Worth, Mary Call, Barbara Slater, Dancing 'ponies': Jane Allen, Valmere Barman, Patts Brilhanti, Gerry Goonan, Joan Dale, June Eberling, Midgie Dare, Georgine LeMoyne, Jean Longworth, Margaret Lee, Patricia Mace, Carmen Moreno, Gwynne Norys, Noel Neal, Marjorie Raymond, Joet Robinson, Lynne Sterling, Melba Snowden, Pat Styles.

Universal

	Promised '42-43	Com-pleted	Shoot-ing	Now Cutting	To go
Features	56	25	6	16	9
Serials	4	3	0	0	1
Westerns	7	4	0	3	0
Totals	67	31	6	19	10

Pictures in cutting room or awaiting release:

SHERLOCK HOLMES IN WASHINGTON, meller; asso. prod., Howard Benedict; dir., Roy William Neill; screenplay, Bertram Millhauser, Lynn Riggs; original story, Bertram Millhauser; based on the characters created by Sir Arthur Conan Doyle; camera, Lester White. Cast: Basil Rathbone, Nigel Bruce, Marjorie Lord, John Archer, Don Terry, George Zucco, Henry Daniell, Edmund MacDonald.

CHEYENNE ROUNDUP, outdoor adventure; asso. prod., Oliver Drake; dir., Ray Taylor; screen play, Elmer Clifton and Bernard McConville; original story, Elmer Clifton; camera, William Sickner. Cast: Johnny Mack Brown, Tex Ritter, Fuzzy Knight, Jennifer Holt, Jimmy Wakeley Trio.

RAIDERS OF SAN JOAQUIN, western; asso. prod., Oliver Drake; dir., Lewis D. Collins; screen play, Elmer Clifton, Morgan B. Cox; original story, Patricia Harper; camera,

(Continued on page 47)

Inside Stuff—Pictures

John Steinbeck's novel, based on an idea by Alfred Hitchcock, which latter is to direct for 20th-Fox under title of 'Lifeboat,' is the first of the Hitchcock pictures for 20th under the loancut arrangement with Selznick. Plan for Steinbeck to write a book, as a means of boosting the story property values for picture exploitation purposes, was broached on the Coast during a huddle between Nunnally Johnson, Kenneth Macgowan and Steinbeck. Author is now in the east, where he has started work on the book.

This is a switchaway from an air force yarn Steinbeck had in mind until learning that Warners had its own 'Air Force' set.

First all-Mex film program to play the 299-seater World theatre, N.Y., is shattering all house records, with customers lined up along 49th street day and night ever since the below-the-border products bowed in last Friday (29). New York's Latino population is particularly in evidence at the miniature house, although management reports that all segments are contributing to the record b.o. stance.

Current bill features full-lengther 'Silk, Blood and Sun' saga of bull ring, with Carman Amaya and the Mex comedian, Cantinflas, appearing in shorts.

Eddie Rickenbacker will appear in the Red Cross trailer this year, scheduled to be made tomorrow (Thurs.) by Sol Lesser on the 'Stage Door Canteen' set at the Fox Movietone studios, New York. Barney Balaban requested that Lesser shoot the footage, originally slated to be made by Paramount, because of the more elaborate facilities on the 'Canteen' set.

Red Cross collection drive in theatres is set for April 1-6, following general drive in March.

Mort Blumenstock's WB ad staff did all right with the fortuitous FDR-Churchill big news of last week. Warners' ad copy, along the lines of 'Everybody's Going to Casablanca,' was a zingy, timely spotlighting.

Helen Twelvetrees' RKO Suit for Libel Settled

Helen Twelvetrees' suit against RKO for $100,000 damages, charging libel, was settled when Gordon E. Youngman, attorney for RKO, filed the papers discontinuing the action.

According to her attorney, Alfred S. Julien, who wouldn't disclose the settlement sum, the suit was based on the picture, 'I'm Still Alive,' in which the plaintiff charged that publicity stories averred that the film was the life of Helen Twelvetrees.

The action was started in 1939 in the N. Y. supreme court and was removed to the U. S. District Court in 1940.

NOT SO DARK NOW

Hollywood, Feb. 2.

Republic gallops overseas and deserts in its next cliffhanger, 'Secret Service in Darkest Africa,' with William O'Sullivan producing.

Story has nothing to do with diplomatic affairs in North Africa. It is strictly for the serial trade.

Miranda at 20th

Hollywood, Feb. 2.

Carmen Miranda wound up four weeks on the stage in New York and moved back to 20th-Fox to co-star with Alice Faye in 'Mexico City.'

Musical, with a military background, is slated for a late February start with William Le Baron as producer

FRIENDLY SERVICE SAVES TIME AND MONEY AT Postal Telegraph

CHARGES FOR TELEGRAMS 'PHONED IN APPEAR ON YOUR TELEPHONE BILL.

New York Theatres

Beg. Fri., Feb. 5, at the Strand
Humphrey BOGART • Ingrid BERGMAN • Paul HENREID
In Warner Bros. Timeliest Hit
"CASABLANCA"
In Person
Sing and Sway! with
SAMMY KAYE and His Orch.
with
Don Cummings, Chris Cross & Louie
Special Audience Novelty!
"So You Want to Lead a Band"
Buy War Bonds STRAND B'way & 47th St.

'AIR FORCE'
Presented by Warner Bros.
Produced by Hal B. Wallis
A Howard Hawks Production
HOLLYWOOD THEATRE
Continuous • B'way & 51st St.

HENRY FONDA · MAUREEN O'HARA in
IMMORTAL SERGEANT
Plus In Person | CONNEE BOSWELL
On Our Stage | PAUL LAVALLE & Orch.
BUY A WAR BOND at the ROXY 7th Ave. & 50th St. Continuous Perfs.

MICHAEL TODD'S MUSICAL SMASH HITS!
ETHEL MERMAN
SOMETHING FOR THE BOYS
Book by HERBERT & DOROTHY FIELDS
with
ALLEN JENKINS
COLE PORTER SONGS
ALVIN, West 52 St. Mats. Wed. & Sat.
"Enormously Funny" —Atkinson, Times
STAR AND GARTER
with
BOBBY CLARK
GYPSY ROSE LEE
PROF. LAMBERTI
MUSIC BOX, W. 45 St. Mats. Thurs. & Sat.
Both Productions Staged by HASSARD SHORT

Paramount presents
Star Spangled Rhythm
with 13 Stars
PARAMOUNT
In Person
JOHNNY LONG
and His Orchestra
Extra: Frank SINATRA
Times Square

RADIO CITY MUSIC HALL
"RANDOM HARVEST"
Spectacular Stage Productions

RKO PALACE B'WAY & 47th St.
Starts Tomorrow!
Monty WOOLLEY • Ida LUPINO
'Life Begins at Eight-Thirty'
and
'TARZAN TRIUMPHS'
JOHNNY WEISSMULLER

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STARS ON ICE
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America's Only Ice Theatre
Evgs. Incl. Sun. 8:40—No Monday Perf.
Mats.: Wed. & Sat. 2:40—Sun. at 3

LOEW'S STATE Times Sq.
Last Times Wed.
JUDY GARLAND
Geo. MURPHY
Gene KELLY
'FOR ME AND MY GAL'
In Person
Georgie PRICE
Salici PUPPETS
Bea WAIN
Starts Thurs., Feb. 4
'JOURNEY for MARGARET'
Ann SOTHERN
Robt. YOUNG
Margaret O'BRIEN
In Person
Dave APOLLON
YACHT CLUB Boys
BLOCK & SULLY

YOUR HIT PARADE

Under the
Musical Direction
of

MARK WARNOW

For quite some time, I have been hoping for an opportunity which would enable me to pay tribute to the talented, hard-working people whose individual and combined efforts have been responsible for the quality of music heard on Your Hit Parade . . . artists and personalities who have remained in the background, and who have long merited this personal expression of my admiration and gratitude.

Sincerely,

Mark Warnow

ACKNOWLEDGMENT

COMPOSERS

Frederick Block
David Diamond
Maurice Gardner
Ben Machan
Walter Mourant
Herbert Paulson
Ralph Wilkinson

ARRANGERS

Wilbur Beittel
Irving Brodsky
Samuel Grossman
Clare Grundman
Frank Guilfoyle
Theodore Raph
Fred Van Eps

COPYISTS

Arnold Arnstein
John Caper
Morris Gluckman
Myra Machan
Stanley Mourant
A. Nussbaum
Joseph Tommasi

ORCHESTRA

Kal Kirby—*Contractor*

STRINGS

Sid Brecher
Sam Kates
Sam Katz
Waldo Mayo
Bernard Ocko
Max Pollikoff
V. Selinsky
Max Silverman
Jack Zayde

WOODWINDS

Al Howard
Pete Pumiglio
Buddy Rice
Floyd Tottle
Ezelle Watson

HARP

Verlye Mills

RHYTHM

B. Leighton
Ben Mortell
Wm. Paulson
Sam Shoobe
John Williams

ACCORDION

Chas. Magnante

BRASS

Larry Altpeter
Bob Cusumano
Andy Ferretti
Russell Genner
Chris Griffin
Cliff Heather
Ivor Lloyd
Fred Pfaff
Herb Winfield

CHORUS

Vocal Supervision—Lyn Murray

Eugene Loewenthal—*Ass't to Mr. Murray*

Mary Margaret Mullen
Imelda Rose Mullen
Kathleen Mullen
Betty Mulliner

Ray Charles
Chuck Goldstein
Marshall Hall
Hubert Hendrie
Phillip Reep

Claude Reese
Floyd Sherman
John Smedburg
Darrell Woodyard

Production—Gordon Auchincloss and Larry Harding

Engineer—Frank Proetzman

Publicity Director—David O. Alber

Office Manager—Robert F. Briody

MARK WARNOW
Managed Exclusively by
M.C.A. Artists, Ltd.

A.&A. HOPE FOR FALL RETURN

With Amos 'n' Andy having decided to vacation when their contract with Campbell Soup expires next month, CBS is now agreeable to splitting up the five 7-7:15 p. m. weekly periods among two accounts. CBS made a suggestion to Chesterfield for three of the periods, but it found the ciggie account unreceptive.

The suggestion had to do with moving Harry James, now in the 7:15-7:30 slot, a quarter hour forward, so that Chesterfield would have that program as well as Fred Waring (NBC) riding at 7 o'clock. CBS, however, is still working hard to find another sponsor for A&A, as es the Blue Network.

Amos 'n' Andy go on a holiday, their first in years, Feb. 20, but the team has indicated that it will be amenable to coming back in the fall in a sponsored half-hour program. The reason the team wouldn't accept Campbell Soup's similar proposition was because it didn't feel that this was the right time of the year to start such a venture. Columbia offered to carry A. & A. sustaining in the present 7 p.m. spot, but they turned it down.

$3,560 So Far Mailed To Mother Who Missed On Edwards' Radio Quiz

Total of approximately $3,560 in pennies, silver and folding money, has been extracted from the avalanche of listener-letters sent the woman who a week ago stumbled on Ralph Edwards' 'Truth or Consequences' broadcast, leading Edwards to ask listeners to mail her a penny apiece for war bonds for her soldier son. Up until yesterday (Tues.) she had received 236,000 pieces of mail.

NBC is making a survey of postmarks on the letters received, to breakdown the response into individual station areas.

Incident cost Edwards about $1,200 personally. He is underwriting the cost of some 200 clerks to open the letters, rent for office space to do the work, approximately $50 for letters which arrived with insufficient postage, and the expenses of bringing the soldier involved to New York from North Carolina for last Saturday's (30) program, and entertaining him and his family.

Following the boy's appearance on the program a listener phoned and offered to donate to him a $1,000 War Bond. It was accepted, but hadn't been received up to yesterday (Tues.).

All N.Y. dailies, with the exception of the Journal and Daily News, gave the story attention, along with wire services and newsreels.

Audition Berle Variety Show for Campbell

The William Morris office is whipping up a half-hour variety program starring Milton Berle for auditioning to Campbell Soup. The audition record will be cut this Sunday (6). The rest of the cast will be set tomorrow (Thursday). Berle is currently starring in 'Ziegfeld Follies' in Boston.

Columbia auditioned its own program for the account's Wednesday 9:30-10 p.m. spot last Saturday night (30). The audition show (reviewed in the current issue of 'Variety') was broadcast between 7 and 7:30 p.m.

AFRA's New Blood Hunt

American Federation of Radio Artists is making another drive for blood donations to the Red Cross. Booths have been set up at NBC and CBS, New York, for all members of the union and others to sign pledges to make the donations. Another booth is to be placed at WOR, New York.

Members of the union made a mass donation for the same cause about three months ago.

Ray Vice Fry in Chi

Chicago, Feb. 2.

William Ray has been promoted to news and special events director of NBC's Chicago Division. Succeeds Kenneth D. Fry, who resigned yesterday to join overseas branch of OWI.

John F. Ryan takes over Ray's post as manager of press department.

ESTIMATED NETWORK COMMERCIAL PROGRAM COSTS: 1943

(Night-time and Day-time Overall Costs Include Production Expenses, Actors, Musicians, Writers, Royalties, Freelance Directors, Transportation, Prizes, Etc., But Not Radio Time)

PROGRAM	COST	ACCOUNT	AGENCY	NETWORK	AIR TIME
Abbott & Costello	$10,000	Camel	Wm. Esty	NBC	Thursday, 10-10:30 p.m.
'Abie's Irish Rose'	3,500	Procter & Gamble	H. W. Kastor	NBC	Saturday, 8-8:30 p.m.
'Aldrich Family'	5,000	General Foods	Young & Rubicam	NBC	Thursday, 8:30-9 p.m.
Fred Allen	11,500	Texaco	Buchanan	CBS	Sunday, 9:30-10 p.m.
'All Time Hit Parade'	10,000	Lucky Strike	Foote, Cone & B	NBC	Friday, 8:30-9 p.m.
'Amanda Honeymoon H	1,500	Phillips Chem.	B-S-H	CBS	Monday-Fri., 10:30-10:45 a.m.
'American Album'	3,000	Bayer	B-S-H	NBC	Sunday, 9:30-10 p.m.
'American Melody Hour'	2,700	Bayer	B-S-H	CBS	Tuesday, 7:30-8 p.m.
'Amos 'n' Andy'	8,000	Campbell Soup	Ward Wheelock	CBS	Monday-Friday, 7-7:15 p.m.
'Jack Armstrong'	1,700	General Mills	Knox-Reeves	Blue	Monday-Friday, 5:30-5:45 p.m.
'Armstrong Theatre'	2,000	Armstrong Cork	B.B.D. & O	CBS	Saturday, 12 n.-12:30 p.m.
'Aunt Jenny'	2,000	Lever Bros	Ruthrauff & Ryan	CBS	Monday-Friday, 11:45-12 n.
Sgt. Gene Autry	3,000	Wrigley	J. Walter Thompson	CBS	Sunday, 6:30-7 p.m.
'Bachelor's Children'	1,800	Wonder Bread	Ted Bates	CBS	Monday-Friday, 10:45-11 a.m.
'Backstage Wife'	1,700	Phillips Chem.	B-S-H	NBC	Monday-Friday, 4-4:15 p.m.
Lionel Barrymore	7,500	Lever Bros	Ruthrauff & Ryan	CBS	Wednesday, 9:30-10 p.m.
'Battle of Sexes'	1,400	Molle	Young & Rubicam	NBC	Tuesday, 9-9:30 p.m.
Jack Benny	22,500	General Foods	Young & Rubicam	NBC	Sunday, 7-7:30 p.m.
Edgar Bergen	11,000-12,000	Standard Brands	J. Walter Thompson	NBC	Sunday, 8-8:30 p.m.
Ben Bernie	5,500	Wrigley	Arthur Meyerhoff	CBS	Monday-Friday, 5:45-6 p.m.
'Big Sister'	2,000	Lever Bros	Ruthrauff & Ryan	CBS	Monday-Fri., 12:15-12:30 p.m.
'Blondie'	4,000	Camel	William Esty	CBS	Monday, 7:30-8 p.m.
Major Bowes	8,500	Chrysler	Ruthrauff & Ryan	CBS	Thursday, 9-9:30 p.m.
'Bright Horizon'	1,800	Lever Bros	Young & Rubicam	CBS	Monday-Fri., 11:30-11:45 a.m.
Burns & Allen	6,500	Lever Bros	Young & Rubicam	CBS	Tuesday, 9-9:30 p.m.
Bob Burns	7,500	Lever Bros	Ruthrauff & Ryan	NBC	Thursday, 7:30-8 p.m.
'Camel Caravan'	6,500-8,500	Camel	William Esty	CBS	Friday, 10-10:45 p.m.
'Can You Top This?'	3,000	Colgate-Palmolive	Ted Bates	NBC	Saturday, 9:30-10 p.m.
Eddie Cantor	10,000	Bristol-Myers	Young & Rubicam	NBC	Wednesday, 9-9:30 p.m.
'Capt. Midnight'	1,800	Ovaltine	B-S-H	Blue	Monday-Friday, 5:45-6 p.m.
'Carnation Hour'	2,250	Carnation	Erwin, Wasey	NBC	Monday, 10-10:30 p.m.
Boake Carter	2,000	Land O'Lake Co-Op	Campbell-Mithun	Mutual	Monday-Friday, 12-12:15 p.m.
'Cavalcade of America	5,000-7,500	Du Pont	B.B.D. & O	NBC	Monday, 8-8:30 p.m.
'Cities Service Concert'	3,000	Cities Service	Foote, Cone & B	NBC	Friday, 8-8:30 p.m.
Raymond Clapper	750	General Cigar	J. Walter Thompson	Mutual	Monday, Thur., 10-10:15 p.m.
'Cresta Blanca Carnival'	8,500	Schenley Import	Wm. H. Weintraub	Mutual	Wednesday, 9:15-10 p.m.
'Crime Doctor'	2,500	Philip Morris	Biow	CBS	Sunday, 8:30-8:55 p.m.
Crumit & Sanderson	1,100	Lewis-Howe	Roche, Wms. & C	CBS	Saturday, 8-8:30 p.m.
'Stella Dallas'	2,100	Phillips Chem	B-S-H	NBC	Monday-Friday, 4:15-4:30 p.m.
'Death Valley Days'	2,200	Borax	McCann-Erickson	CBS	Thursday, 8:30-8:55 p.m.
'Dr. Christian'	4,000	Vaseline	McCann-Erickson	CBS	Wednesday, 8:30-8:55 p.m.
'Doctor I. Q.'	1,800	Vicks	Grant	NBC	Monday, 9:30-10 p.m.
Tommy Dorsey	2,500	Raleigh	Russel Seeds	NBC	Wednesday, 8:30-9 p.m.
'Double or Nothing'	2,000	Pharmaco	William Esty	Mutual	Friday, 9:30-10 p.m.
Morton Downey-Raymond Paige	7,000	Coca-Cola	D'Arcy	Blue	Monday-Friday, 3-3:15 p.m.
'Duffy's Tavern'	4,200	Bristol-Myers	Young & Rubicam	Blue	Tuesday, 8:30-9 p.m.
'Easy Aces'	3,500	Anacin	B-S-H	CBS	Wed., Th., Fri., 7:30-7:45 p.m.
'Famous Jury Trials'	2,400	Williamson	Aubrey, Moore & W	Blue	Tuesday, 9-9:30 p.m.
'Fibber McGee & Molly'	8,500	S. C. Johnson	Needham, Louis & B	NBC	Tuesday, 9:30-10 p.m.
Jimmy Fidler	2,500	Arrid	Small & Seiffer	Blue	Sunday, 9:30-9:45 p.m.
Gracie Fields	7,000	Pall Mall	Ruthrauff & Ryan	Blue	Monday-Fri., 10:15-10:30 p.m.
'First Nighter'	3,000	Campana	Aubrey, Moore & W	Mutual	Sunday, 6-6:30 p.m.
'Fitch Bandwagon'	2,500-3,500	F. W. Fitch	L. W. Ramsey	NBC	Sunday, 7:30-8 p.m.
'Kitty Foyle'	2,200	General Mills	Knox, Reeves	CBS	Monday-Fri., 10:15-10:30 a.m.
'Front Page Farrell'	1,700	Wyeth Chem	B-S-H	NBC	Monday-Friday, 5:45-6 p.m.
'Gangbusters'	4,000	Sloan's Liniment	Warwick & Legler	Blue	Friday, 9-9:30 p.m.
'Gay Nineties'	4,500	Dill's Best	Arthur Kudner	CBS	Monday, 8:30-8:55 p.m.
Earle Godwin	3,000	Ford	Maxon	Blue	Sunday-Saturday, 8-8:15 p.m.
'The Goldbergs'	2,750	Procter & Gamble	Compton	CBS	Monday-Friday, 1:45-2 p.m.
'Good Will Hour'	2,500	Ironized Yeast	Ruthrauff & Ryan	Blue	Sunday, 10-11 p.m.
'Grand Ole' Opry'	2,500	Prince Albert	William Esty	NBC	Saturday, 10:30-11 p.m.
'Great Gildersleeve'	4,000	Kraft	Needham, Louis & B	NBC	Sunday, 6:30-7 p.m.
'Great Moments in Music'	6,500	Celanese	Young & Rubicam	CBS	Wednesday, 10-10:30 p.m.
'Guiding Light'	2,200	General Mills	Knox-Reeves	NBC	Monday-Friday, 2:30-2:45 p.m.
'David Harum'	1,800	B. T. Babbitt	Duane Jones	NBC / CBS	Monday-Friday, 11:45-12 n. / Monday-Friday, 3-3:15 p.m.
Bob Hawk	2,200	Camel	William Esty	CBS	Saturday, 7:30-8 p.m.
Gabriel Heatter	3,200	Barbasol / Zonite / R. B. Semler	Erwin, Wasey	Mutual	Sunday, 8:45-9 p.m. / Tues., Thurs., 9-9:15 p.m. / Mon., Wed., Fri., 9-9:15 p.m.
'Help Mate'	1,800	Old Dutch	B-S-H	NBC	Monday-Fri., 10:30-10:45 a.m.
Edwin C. Hill	500	Johnson & Johnson	Young & Rubicam	CBS	Tuesday, 6:15-6:30 p.m.
'Hobby Lobby'	3,250	Colgate-Palmolive	Ted Bates	CBS	Saturday, 8:30-8:55 p.m.
Bob Hope	12,000	Pepsodent	Foote, Cone & B	NBC	Tuesday, 10-10:30 p.m.
John B. Hughes	750	Anacin	B-S-H	Mutual	Wed., Sat., 10-10:15 p.m.
Frazier Hunt	1,700	General Electric	Maxon	CBS	Tues., Thurs., Sat., 6-6:15 p.m.
'Hymns of All Churches'	850	General Mills	B-S-H	NBC	Monday-Thursday, 2:45-3 p.m.
'Information, Please'	10,000	Heinz	Maxon	NBC	Wednesday, 9:30-10 p.m.
'Inner Sanctum'	1,500-2,000	Carter's Pills	Ted Bates	Blue	Sunday, 8:30-9 p.m.
Harry James	5,500	Chesterfields	Newell-Emmett	CBS	Tue., Wed., Thu., 7:15-7:30 p.m.
'Johnny Presents'	4,500	Philip Morris	Biow	NBC	Tuesday, 8-8:30 p.m.
Al Jolson-Monty Woolley	8,500	Colgate-Palmolive	Sherman & Marquette	CBS	Tuesday, 8:30-8:55 p.m.
'Lorenzo Jones'	1,500	Phillips Chem / Bayer	B-S-H	NBC	Monday-Friday, 4:30-4:45 p.m.
'Joyce Jordan'	1,600	General Foods	Young & Rubicam	CBS	Monday-Friday, 2:15-2:30 p.m.
'Just Plain Bill'	1,500	Anacin	B-S-H	NBC	Monday-Friday, 5:30-5:45 p.m.
H. V. Kaltenborn	2,500	Pure Oil	Leo Burnett	NBC	Monday-Friday, 7:45-8 p.m.
Sammy Kaye	5,000	Old Gold	J. Walter Thompson	CBS	Wednesday, 8-8:30 p.m.
John B. Kennedy	1,000	Barbasol / Chevrolet	Erwin, Wasey / Campbell Ewald	CBS / CBS	Monday, Friday, 6-6:10 p.m. / Tues., Thurs., 6:45-7 p.m.
'Kraft Music Hall'	9,000-10,000	Kraft	J. Walter Thompson	NBC	Thursday, 9-9:30 p.m.
Kay Kyser	8,500	Lucky Strike	Foote, Cone & B	NBC	Wednesday, 10-11 p.m.
'Life Can Be Beautiful'	2,750	Procter & Gamble	Compton	CBS	Monday-Friday, 1-1:15 p.m.
'Light of the World'	2,250	General Mills	B-S-H	NBC	Monday-Friday, 2-2:15 p.m.
'Ligrts Out'	1,850	Ironized Yeast	Ruthrauff & Ryan	CBS	Tuesday, 8-8:30 p.m.
Guy Lombardo	4,000-5,000	Ballantine	J. Walter Thompson	CBS	Monday, 10:30-11 p.m.
'Lone Journey'	1,700	Procter & Gamble	B-S-H	NBC	Monday-Friday, 10:45-11 a.m.
'Lone Ranger'	2,000	General Mills	B-S-H	Blue	Mon., Wed., Fri., 7:30-8 p.m.
'Lonely Women'	1,800	General Mills	B-S-H	NBC	Monday-Friday, 2:15-2:30 p.m.
'Lum & Abner'	3,000	Miles	Wade	Blue	Monday Thurs., 8:15-8:30 p.m.
'Lux Radio Theatre'	9,000-11,000	Lever Bros	J. Walter Thompson	CBS	Monday, 9-10 p.m.
'Ma Perkins'	2,700	Procter & Gamble	B-S-H	CBS / NBC	Monday-Friday, 1:15-1:30 p.m. / Monday-Friday, 3:13-3:30 p.m.
'Manhattan at Midnight'	850	Cummer	Young & Rubicam	Blue	Wednesday, 8:30-9 p.m.
'Manhattan Merry-Go-Round'	3,000	E. L. Watkins	B-S-H	NBC	Sunday, 9-9:30 p.m.
'March of Time'	3,250	Time	Young & Rubicam	NBC	Thursday, 10:30-11 p.m.
'Maxwell House'	9,500	General Foods	Benton & Bowles	NBC	Thursday, 8-8:30 p.m.
'Metropolitan Opera'	see note	Texas	Buchanan	Blue	Saturday, 2 p.m. till finish
'Metropolitan Auditions'	3,500	Sherwin-Williams	Warwick & Legler	Blue	Sunday, 6:30-7 p.m.
'Mr. & Mrs. North'	2,100	Woodbury	Lennen & Mitchell	NBC	Wednesday, 8-8:30 p.m.
'Mr. District Attorney'	4,500	Bristol-Myers	Pedlar & Ryan	NBC	Wednesday, 9:30-10 p.m.
'Mr. Keen'	2,000	Kolynos	B-S-H	CBS	Wed., Thurs., Fri., 7:45-8 p.m.
'Philip Morris Playhouse'	4,500-5,000	Philip Morris	Biow	CBS	Friday, 9-9:30 p.m.
Edward R. Murrow	750	International	Young & Rubicam	CBS	Sunday, 6-6:15 p.m.

(Continued on page 34)

COMM'LS SPENDING 6% LESS

Radio Lauds OWI for Its Capable Handling of F.D.R.-Churchill Report

In commenting on the smooth and well-planned handling of the report Tuesday night (28) on the President Roosevelt-Premier Churchill conference in Casablanca, the networks were inclined later in the week to compare this job of public enlightenment with the one that the Army Command did when it landed in North Africa Nov. 7, 1942. The overseas branch of the Office of War Information was this time in complete command of the situation, and it has been indicated that similar liaison and disseminating setup will prevail when and where the United Nations makes its invasion of the European continent. The staff and mechanics for the latter projects, it is reported are even now well organized to act with coordination and precision.

The Hooper listener checking service estimated that 56,560,000 listeners, or 71% of all sets, were tuned in for the Casablanca report.

The trade's comment on the event also made note of the fact that the newspapers did yeoman service in calling attention to the scheduled broadcast. The general handling of the event, including the newsprint teaser contribution, was considered throughout the trade as about the most brilliant use made of radio in getting over an informatory message since the outbreak of the war.

OWI's No. African Offensive

The Office of War Information is coordinating its film and radio offensive in North Africa, with special assignments to certain qualified American newspapermen to handle both the film and radio end. The gains in the North African sector hastened the setup.

Among other things, the idea will be to medium-wave broadcasts into Italy and France, from Tunis and Morocco, to supplement the DX broadcasts from this side of the Atlantic. It's figured to be more effective since, naturally, more Europeans own normal radio sets than shortwave equipment.

OWI Is Hunting Lewis Successor

The Office of War Information is combing the agency field for a successor to William B. Lewis as head of domestic radio. H. L. McClinton, N. W. Ayer agency v.p. in charge of radio, was offered the assignment, but refused it.

Lewis was upped last week to assistant director of the domestic branch of the OWI.

Office of War Information is currently working on a new network allocation plan under which each of the four major chains would contribute six weekly programs. The different shows would be assigned to various Government agencies and would carry their numerous themes and messages.

Proposal hasn't been definitely accepted by the networks, but will be further considered by executives.

Wayne Vice Wood On Tobacco Song Show

American Tobacco's vocalist troubles have finally been cleared. Jerry Wayne, former band singer, is due to replace Barry Wood on the new 'Old-Time Hit Parade,' which replaces 'Information, Please' on NBC Feb. 12. Following night, Frank Sinatra starts on 'Lucky Strike Hit Parade' on CBS.

Wood, who was to move from the CBS show to the new one on NBC, was dissatisfied with the change and quit. It's said some 10,000 programs with Wood's name and picture had been made up for his debut on the 'Old Time' show, which will emanate from Carnegie Hall, N. Y.

Wayne currently has a commercial on WOR, N. Y. (Beaumont Cold Tablets). He will continue with this until his contract expires.

Lining the Palate?

Mutual Network is doubling the inducement for radio editors to attend a cocktail party it's tossing in cooperation with Feen-a-mint at Gallagher's tomorrow (Thursday). The purpose of the event is to introduce John Reed King as the new m.c. for the 'Double or Nothing' program.

Money will be offered in addition to refreshments. The coin distribution will be via a quiz session conducted by King.

Eversharp May Extend Program

Eversharp, Inc., may extend its 'Take It or Leave It' stanza, which is on CBS Sunday nights, from a half-hour unit to a 45-minute or full hour's program. If the proposal goes through, the policy will include the use of guest names along with Phil Baker.

The account will use the added time to plug an ink that it plans to introduce on the market shortly. Biow is the agency.

CORWIN TO COAST FOR 'PEOPLE' SERIES

Norman Corwin goes to the Coast late this week to ready the first of the American-origination 'Transatlantic Call—People to People' series which CBS will air in exchange by shortwave with BBC. The show will be heard at noon Sundays, starting Feb. 7 with Ronald Coleman as m.c. for the alternate broadcasts from the U. S. The first broadcast will be from London, with Bob Trout as m.c.

Corwin will write and direct the American editions, which will originate on the Coast, at least for the present. He'll be back east immediately after the opener for visits to Washington and New York, and will travel around the country for material thenceforth. Series will run at least 13 weeks.

ED BYRON INTO ARMY

'Mr. D. A.' Producer Gets Captaincy, Reporting for Duty Feb. 10

Ed Byron, director and owner of the 'Mr. District Attorney' program, has been commissioned a captain, unattached, in the Army, and reports for duty Feb. 10. He'll undergo an indoctrination course in Washington for two or three months, then be assigned to the radio field service, probably giving instruction in the use of a new portable recording unit developed by the Army for use in action.

Byron retains ownership of 'Mr. D. A.,' but turns over production to Jerry Devine, who has been collaborating with him on the script. He also will get a royalty from his other show, 'What's My Name?' which Lady Gray Tissue will sponsor over CBS starting Feb. 20, through the Biow agency.

Mrs. Byron, who left the hospital Monday (1) after a recurrence of a recent illness, will go to the Coast to make her home with her parents for the duration.

Cal Kuhl in New York

Cal Kuhl, J. Walter Thompson staff producer, arrived in New York from Hollywood last week to do the Guy Lombardo-Ballantine Ale show (CBS).

Kuhl's last assignment was the Nelson Eddy-Old Gold session.

PRODUCTION BILL $613,000 WEEKLY

The accumulative production costs of both the nighttime and daytime commercial programs on the networks currently is slightly (6%) under what it was about the same time a year ago.

The two most marked differences between the payrolls for the two periods are to be found in the circumstance that there are quite fewer sponsored daytime spots and that the talent cost for Sunday night is somewhat off. The weekly production bill at the present time figures around $613,000, with $481,000 of it going for nighttime shows and $132,000 for daytime programs.

Sunday night still tops by a wide margin, as compared to other nights of the week, the free entertainment ride that the public derives from radio. 'Variety's' latest estimate of program costs (talent, scripts, music, transportation, royalties, etc.) tabulates the total outlay for Sunday night as approximately $106,000. This is about $20,000 under what it was a year ago. The exit of the Helen Hayes-Lipton's Tea series ($8,500) and the 'Silver Theatre' ($6,500) accounts for most of the difference.

The program costs for commercial entertainment on NBC, CBS and the Blue and Mutual Networks by night, is as follows:

Sunday	$106,000
Monday	63,000
Tuesday	73,000
Wednesday	64,000
Thursday	76,000
Friday	63,000
Saturday	36,000
Total	$481,000

Thurs. Still Weekday Topper

Comparison of nightly costs for the two years produces no particular change. The big weekday night is still Thursday, and Tuesday continues to rate second, while Monday, Wednesday and Friday run about neck and neck.

On the daytime front the slide in overall talent billings, as compared to a year ago, applies to every day of the week except Sunday. Production expenditures for Sunday matinee have taken a hike of around 15%, while the Saturday budget went off 75%.

Following is an estimate of the day-by-day cost of daytime programs on the four networks:

Sunday	$38,000
Monday	18,000
Tuesday	18,000
Wednesday	18,000
Thursday	18,000
Friday	18,000
Saturday	4,000
Total	$132,000

Suggest 'Victory Belles' As Supplementary Stanza To Kaye for Old Gold

The J. Walter Thompson agency is submitting a recorded audition of 'Victory Belles,' a KNX, Los Angeles, program to Old Gold, as a possible supplementary stanza to the Samy Kaye show (CBS). The KNX program's cast is exclusively femme.

The audition disc has Eve Arden as the m. c., but the agency is considering suggesting Mary Martin for this spot if the client is inclined to the program itself. The series would originate from service camps.

Daley Quits Weintraub For CIAA Post in B. A.

Arthur Daley has resigned as radio director of the William H. Weintraub agency to take a post with the Coordinator of Inter-American Affairs. He will have charge of the Buenos Aires office.

Daley, who was with NBC for 10 years, will leave for South America around March 1. At Weintraub he has been producing the 'Casa Blanca Carnival' program (Mutual).

MBS Passing On 25% A.T.&T. Savings To Affiliates; Line Cuts Total $2,000,000

Other than Mutual, no network has formulated plans for passing along to affiliates the savings in transmission costs deriving from the line rate cuts granted by the American Telephone & Telegraph Co. The reduction, which figures around 25%, was to become effective Monday (1). Based on 1942 toll rates, the savings to the industry as a whole will, A. T. & T. estimates, amount to over $2,000,000.

Under consideration by Mutual is the method to be used in apportioning the savings. The indications are that the ratio of the benefits to Mutual affiliates will be determined by the extent of the network's service to individual stations and regional circuit factors. Mutual's contractual setup with its affiliates differs widely from that of the other networks. Mutual charges nothing for its sustaining service and deducts no free hours, all of which would facilitate any adjustment that Mutual would be inclined to make.

The Blue Network yesterday (Tuesday) explained that it hoped to use the savings to expand the list of its affiliates. The network, it was added, hasn't been able to afford to add some stations because they weren't sufficiently important to advertisers, but now that there's to be a general savings in line costs it figures that it can supplement its sustaining public interest service to the benefit of such stations.

Might Be Tipoff

The percentage boys may be putting themselves on a spot on the Walter O'Keefe 'Battle of the Sexes' show (NBC) Feb. 9, when three agents match wits with their clients.

Novel lineup for air stanza will pit Mark Hanna, the writers' agent now with OWI, against Dorothy Kilgallen; Bill Joyce, of the William Morris agency, is bringing along Julie Haydon as his opponent, and Nelson Hesse will appose Madeleine Carroll.

N. Y. Baseball's '43 Radio Outlook Dim

Outlook for baseball broadcasting in the east this coming season does not look bright at the present moment. Unless the team owners meanwhile do a round-about-face, the indications are that the Brooklyn Dodgers will be the only big league club to get a regular play-by-play airing during 1943. Old Gold picked up its option on the Dodgers' rights at the end of the '42 season for $150,000. WHN, N.Y., will again be the outlet, and Red Barber, the play-by-play caller.

The team owners in the east are sticking to the prices they received last season and are refusing to make any downward revisions. Advertisers who are inclined to sponsor play-by-play broadcast contend that this year baseball won't be worth such prices, on the grounds that most of the teams will be pretty well broken up, with many of the stars having entered the armed services. Such sponsors also point that the 1943 season will be comparatively short and that because of the big league's policy favoring close-to-home training camps, there likely won't be any preseason camps available for broadcasting.

The N. Y. Yankees and the N. Y. Giants last season were each paid $75,000 for their broadcast rights.

JACK BENNY LEANING TO VARIETY IN BANDS

Jack Benny seemingly is aiming for musical variety for his radio programs. During his current stay in N. Y. he is spending much time auditioning orchestras. Last week he listened to Bobby Sherwood and Teddy Powell, without committing himself on either.

So far he has used the McFarland Twins three times (once under Abe Lyman), Lyman's new band several times, and is said to have arranged with Ben Bernie to do a show with him during his (Benny's) trip back to the Coast sometime next month.

Ernest Lindley to Air For Candy Council on NBC

Chicago, Feb. 2.

'Council on Candy as Food in the War Effort,' part of the National Confectioners Ass'n, will sponsor a 15-minute program over 44 stations of NBC every Sunday, 2 to 2:15 p.m., beginning Feb. 14.

Show will be headed by Ernest K. Lindley, chief of the Washington bureau of News Week, who will also use guest speakers. Contract is for 13 weeks and set via local B.B.D. & O. agency.

HURD TALKING

Philadelphia, Feb. 2.

Betty Hurd, assistant publicity director of WCAU, will add a film chatter stunt to her chores.

The show, tagged 'Hurd in Hollywood,' will be broadcast three times weekly. She is a former Philly newspaperwoman.

Schenley Going On 3 Networks

The wine branch of the Schenley liquor combine will be represented on three networks by the first week of March. The latest buy is the Thursday 8 to 8:30 p.m. period on Columbia, or opposite Maxwell House Coffee's Frank Morgan-Fannie Brice stanza (NBC). CBS' suggestion for a program in Roma's behalf is one headed by Olson and Johnson. The program would have a rebroadcast at 12:30-1 a.m. EWT. The McCann-Erickson agency's San Francisco office handles the Roma brand.

Schenley currently has the Cresta Blanca 'Carnival' on Mutual and it will, within the next two weeks, debut Alec Templeton on the Blue Network as a plug medium for Dubonnet. With Templeton it will be three five-minute periods a week (10:30 p.m.).

CBS lifted its ban on alcoholic beverages recently when it accepted Ballantine Ale (Guy Lombardo).

VICK KNIGHT RETURNS TO BIOW NEXT WEEK

Hollywood, Feb. 2.

After another week on the desert, Vick Knight will return to his post of radio director for the Biow agency. Knight declared that his relations with the agency were happy, but that he had been getting a little jittery from overwork and needed a rest.

The resignation of Ted Sills, Knight's assistant, became effective Monday (1).

Both he and Mrs. Sills, who has been ailing, will pitch in at Palm Springs for a brief period before he makes another radio connection.

Guest Stars Will Keep Aircraft Show Flying

Hollywood, Feb. 2.

Lockheed-Vega's 'Ceiling Unlimited,' the CBS program which plugs competitive products, will try to struggle along without Orson Welles, who signed off last Monday night. Guest stars will be used weekly with stock supporting cast.

First guest shot Feb. 8 goes to Ronald Colman, with Marlene Dietrich on the following week. Dramatic formula will be continued.

Stations Now Regret 2% Discount To Agcys.; Best They Get Is Abuse

Many of the stations that last year installed the policy of allowing 2% discount for cash within 10 days to agencies are beginning to repent their generosity. The stations' regret stems not so much from the money involved as the amount of abuse that has, they say, accumulated with the practice.

These stations declare that the majority of the agencies have ceased to become entitled to the 2% discount as a result of their stalling methods. A common source of irritation to the broadcasters on the cash-discount score is the habit developed by quite a few agencies of sending back the monthly bill and attached 'performance' affidavits with a notation that according to the latter data one of the announcements had been broadcast at, say, 10:32 p.m. instead of 10:30 p.m. The delay might have been caused by a Presidential broadcast, and, according to the stations' viewpoint, even the questioning of a single item on a bill should not be used by an agency as a ruse for holding up the payment of a bill amounting to a couple thousand dollars.

When an agency, say the rueful stations, starts questioning an item the actual payment of the bill usually doesn't occur until after the 15th of the month, but the agency still insists on deducting the 2%.

Shortage of Gas Makes 'Em Drink More Beer

Minneapolis, Feb. 2.

Claiming that gasoline rationing is increasing beer sales, three Twin City breweries are going heavily for radio advertising campaigns. The Minneapolis Brewing Co. has taken over the 10:30-10:45 WCCO spot for a new program, 'Friendly Time,' Monday through Saturday.

Hamm Brewing Co. also has started a new 15-minute WCCO show, 'Eye-Witness News.' The Gluek Brewing Co. is on KSTP five nights a week with a rambling reporter quizzing patrons of taverns.

Skirts Moving In

Cincinnati, Feb. 2.

L. B. Wilson has started to femmepower his WCKY staff for the duration. Sara Jane Petty, office assistant to Fred Palmer, advertising manager, became a saleswoman this week.

Mrs. Sylvia Jones, whose husband is in the Army Signal Corps, was taken on last week as newsograph operator.

Kansas City—Charles Goff is newest addition to announcing staff at KCKN.

WAR CONDITIONS SHUTTER STATION

Chicago, Feb. 2.

First local broadcasting station to feel the difficulties of operating under present war-time conditions, to the extent of stopping operations, is WJWC, which has notified the Federal Communications Commission that it will surrender its regular license, together with a special service operating license, which expires April 1, 1944.

Station, formerly known as WHIP, with studios both here and in Hammond, Ind., has been operated by the Hamond-Calumet Broadcasting Corp., headed by John W. Clarke, from whose initials station takes its call letters. A substantial interest is owned by Marshall Field. Station was the official mouthpiece of the 'Chicago Sun.' Field and Clarke took over the station about a year ago, and it is estimated that they have dropped about $150,000 in the venture.

Future operation of the station is problematical, but in his letter of notification to Chairman Fly of the FCC, Clarke offered the physical facilities of the station to the government for furtherance of the war effort. Clarke also said that when the time was propitious, the Hammond-Calumet Broadcasting Corp. would again ask the FCC for a license to re-enter the broadcasting field in this area. No date has been set yet for the closing of WJWC.

Musicians Nix Sponsor's Plugs

Philadelphia, Feb. 2.

A musical program, featuring a Coast Guard band and talent, which was sponsored by a milk company, was forced to eliminate all of its commercial plugs before the Musicians Union would agree to allow it to be aired last week. The show was bankrolled by the Supplee-Wilt-Jones Milk Company and was skedded to be a weekly feature over WFPG, Atlantic City, emanating from Atlantic City Coast Guard base there.

The opening show was set for last Tuesday (26). In order that the series start off with a bang, the initialer was to originate in the studios of KYW, Philly, in order that high company officials and Navy and Coast Guard brass hats could participate. (The home office of the milk company is in Philly). The show was to be piped to WFPG.

The Navy public relations office asked Supplee officials if they had a clearance from the Musicians Union here to allow the Coast Guard band to go on. The milk company nabobs were reported to have replied that they had an okay from the Atlantic City local of the union.

The Philly local (No. 77) was notified by Navy Public Relations and they contacted the Atlantic City local, which claimed that not only had the show never received clearance from the union — but that WFPG, which was to carry the program, was on the union's unfair list. Local 77 then informed KYW (which was only allowing the use of its studios), the Supplee Company and the Coast Guard that it could not okay the show. Since the time had already been contracted for, arrangements made, etc., the union consented to allow the show to go on provided the company got no credit for the show, either directly or indirectly. It would be, in effect, a sustaining show.

Supplee officials were undecided yesterday (Monday) whether to continue the show on this basis or drop the idea entirely.

Stations Refuse Time To Mpls. Bluenose

Minneapolis, Feb. 2.

Three local radio stations to which he applied, WCCO, WTCN and WDGY, refused time to the Rev. H. J. Soltau, law enforcement league head and vice crusader, for an attack on Gov. H. E. Stassen in connection with raids staged on Minneapolis unlicensed all-night liquor clubs. The stations ruled that the talks would be 'political' in nature and therefore only acceptable during campaigns.

Rev. Soltau was an unsuccessful candidate for governor at the last election, after serving a prison term for perjury in connection with one of his raids.

WJZ, N.Y., Spending 8½G For Subway Advertising

An experimental advertising campaign using car cards in the three New York subways is being tried by WJZ-Blue in an effort to acquaint strap-hangers with the station's wares.

Idea, cooked up by Edgar Kobak, exec v. p. of the Blue, has ads spread over a 13-week period and costing around $8,500. First, which appeared in December, listed station's newscasters, Dorothy Thompson, Lowell Thomas, et al., and time they spieled. January's follow-up named some 77 dance bands that can be heard on WJZ. Present month's blurb tells of the variety entertainment on the station 'round the clock.' Cards are paired in every fourth car.

Pitt Stations' Maestros

Pittsburgh, Feb. 2.

Joey Sims was picked to lead the staff band at WJAS, CBS outlet here, and Max Tarshis gets a similar berth at KQV.

Both stations, owned and operated by Guy Brennen, had band remotes banned from Columbia and Blue webs for several days when they failed to settle differences with the musicians' union.

WCOL, Col., With Blue

WCOL, Columbus, O., has become affiliated with the Blue Network.

The addition brings the web's station list up to 148.

Butter Substitutes Up Radio Time

The shortage of butter and animal fats for cooking continues to stimulate the manufacturers of substitutes into launching heavier advertising campaigns with radio. The latest of the latter family to augment its broadcasting budget in an appreciable way is the maker of Snowdrift and Wesson Oil. This account is going cross-country CBS in March. It's contracted for the 3-3:15 p. m. slot Monday through Friday. The program will be presided over by Julia Sanderson and Frank Crumit. Kenyon & Eckhardt is the agency.

Snowdrift-Wesson, derived from cottonseed, has heretofore confined its live programming to the west coast. It has for the past year sponsored the serial, 'Hawthorne House,' on NBC's Pacific link. Among the other cooking substitutes now using network radio are Mazola (Corn Products), Planters' Peanut Oil, and Spry and Crisco, cocoanut-oil derivatives.

Airing the Columnists

Philadelphia, Feb. 2.

WCAU will present a digest of opinion of columnists appearing in Philadelphia newspapers nightly.

The show, called 'Quote and Unquote,' will be handled by Robin Flynn, staff commentator.

JACK HASTY *tells* THE AWFUL TRUTH *about* RADIO *in*

DONE WITH MIRRORS

Dear Gals and Guys:

This book is an utterly frank, riotously funny, and completely devastating account of the broadcasting business - and I shudder to think of what will happen to my friend Jack Hasty if copies ever fall into the hands of some of radio's stuffed shirts. Jack tells all. Probably you, yourself, are in it. If not, you'll still meet a lot of people you know. Better get your copy right away.

Barney Pelzer

P.S. But don't let a sponsor catch you reading it.

With a foreword by SHEILA BARRETT

$2.50—*at all bookstores*

IVES WASHBURN, INC. PUBLISHER

FOR RADIO
Consult
TOM KENNEDY
607 Fifth Avenue, New York
TUNE IN: "THE THREE CHANCES"
9:30-10, WED. EVE.—WABC
Tel.—ELdorado 5-1877

THANKS

CARTER BARRON
HARDIE MEAKIN
ANDREW KELLEY

And all the other members of the President's Birthday Ball Committee for your many courtesies on the occasion of our Washington visit last Friday and Saturday.

Sincerely,

LAWRENCE TIBBETT
BERT LYTELL
LUCY MONROE
JIM SAUTER

EXPERT RADIO PUBLICITY

Drum-beater for some of the top Crossley names in radio, now free-lancing.

WRITE Box 483, VARIETY, 154 W. 46th St., New York

DEBATE 'IRRITATION' PLUGS

RADIO MEN SEE PUBLIC REACTION

The suit which Dan Golenpaul, owner of 'Information, Please,' brought against Lucky Strike has resurrected within the trade with greater vocal intensity than ever the question of the value and effect of 'irritation' advertising. Ad agencies are pretty solid in the viewpoint that the untoward facets of this type of plugging are being exaggerated, with anti-radio factions lending a gratuitous hand, while the operators of major network-affiliated stations have begun to voice a warning that the broadcasting industry will soon feel the lash of listener disapproval if the "irritation' brand of advertising isn't sharply curbed.

The critical broadcasters hold that the radio audience is deserving of some ease and pleasure while listening, and that the stations are under moral obligation to protect them from sudden vocal and sound effects onslaughts. These broadcasters point out that when it comes to the final accounting the stations, and not the advertisers, will find themselves taking the rap. In other words, the advertiser can, when it behooves his best interests, suddenly drop his 'irritation' method, but it will be left to the station to absorb the reaction of its irritated listeners.

Counter-Argument

Agencies which have specialized in the 'irritation' category of radio copy contend that they, as specialists at gauging public reaction, ought to know how far they can go with a sales approach. They have learned through many years of trial that a repetitious slogan (with radio it can be a sound effect) may mildly irritate the prospective consumer, but that the ultimate objective, retention of the product's name, is achieved. Also that this mild irritation does not militate against the product when the consumer is faced with a choice of brands. The consumers' automatic reaction at the moment of brand selectiveness is usually in favor of the name that has made the deepest impression upon his memory reflexes. In any event, add these agencies, the stations have the choice of accepting or rejecting this type of advertising.

Among the heavy users of 'irritation' methods of plugging in radio are the American Tobacco Co. (Lucky Strike and Pall Mall), Lever Bros. (Lifebuoy) and U. S. Tobacco (Model). Some of the examples are Pall Mall's 'Modern Design' and 'Hey You, Hitler'; Lucky's auctioneer yodel, 'Green has gone to war' and 'The best tunes of all came from Carnegie Hall'; Lifebuoy's body odor jingles, Model's 'Oink-Oink' blurb, and Pepsicola's 'Nickel-nickel' refrain.

WIOD REALIGNMENT

Legate, McCullogh in Top Exec Posts, Vice Vetter, Robb

Miami, Feb. 2.

WIOD, NBC outlet, announced change of personnel following resignations of Steve Vetter, commercial manager for eight years, and Arch Robb, station manager for two years. Robb went with NBC in N. Y., and Vetter has assumed the duties of general manager of WFTL, Ft. Lauderdale, Mutual outlet.

James M. Legate, leaves WHIO, Dayton, to take over Robb's duties at WIOD. Both WIOD and WHIO are owned by James M. Cox, former governor of Ohio. Tom McCullough resigned his position as national sales manager for WAGA, Atlanta, to take Vetter's position here.

Roland W. Richards will head the promotion and publicity department in the new WIOD setup.

WHAT MAKES BETTY RANN?

Campbell, Williamson With Thompson Agcy.

The J. Walter Thompson agency has added two directors to its staff. They are Ralph Campbell and Howard Williamson.

Campbell, who has been assigned to the 'True or False' show (Blue), was formerly with the Ted Bates agency.

Woodruff Joins B.B.D.&O.

Minneapolis, Feb. 2.

Harry Woodruff has resigned as WCCO account executive to become radio time buyer for the Minneapolis office of B.B.D.&O.

He replaces Wayne Tiss, who resigned.

PA. PLANS FOR RADIO TO SIGNAL ALL-CLEAR

Philadelphia, Feb. 2.

The State Council of Defense announced today that radio stations will probably be used to give all-clear signals during air raid alarms and tests in Pennsylvania. Under the recent Army command regulations, effective February 17, sirens will no longer be used to give the all-clear to end blackouts.

If radio is to be used, everyone will be requested to leave radios turned on during the entire blackout period and until the radio announces the all-clear. Under Army regulations, only signal for the all-clear will be the turning on of street lights. A final decision is expected by the end of this week.

Phil Minis Going With War Dept. From Y.&R.

Phil Minis, of the Young & Rubicam radio production staff, has resigned to become a civilian consultant for the War Department, assigned to the Army special services. He leaves the agency Friday (5) and, after a week's vacation, reports to Washington.

His place as assistant director of 'Battle of the Sexes' and 'March of Time,' and as contact on the Edwin C. Hill program, will be taken by Day Tuttle, former legit producer who moves over from the agency's commercial department.

Greenville, S. C.—Jack Cole, formerly with WFBC here, now navy recruiter with yeoman second class rating.

Golenpaul Loses Suit For Injunction Against Lucky Strike Teaser

Justice Bernard L. Shientag in N. Y. supreme court Thursday (28) denied a motion for a temporary injunction sought by Dan Golenpaul, producer of 'Information, Please' program, to restrain the American Tobacco Co., National Broadcasting Co., Milton J. Cross and Basil Ruysdael, announcers, from further use of the teaser: 'The best tunes of all move to Carnegie Hall; yes, the best tunes of all move to Carnegie Hall,' on the two remaining Lucky Strike programs before 'Info' switches to new sponsor, Heinz.

However, Golenpaul's suit asking

(Continued on page 34)

AFTERNOON MERCHANDISE-ABLE AREA*

The success of advertisers with the WLW daytime audience is common knowledge wherever the power of radio is known. Here is a market of more than ten million souls, who own more than ten percent of all farm radios, and who buy nearly seven hundred million dollars worth of drug and grocery products every year. You dominate in daytime over WLW!

WLW

The Nation's Most Merchandise-able Station

*This map does not define the limits of WLW coverage, which extends into portions of several additional states. It indicates the 38 markets in which advertising over WLW enjoys a high degree of merchandiseability with the retailers and wholesalers who move your merchandise.

DIVISION OF THE CROSLEY CORPORATION

From the Production Centres

IN NEW YORK CITY . . .

WHAT THE TRADE IS DISCUSSING: *The latest round of the Dan Golenpaul—George Washington Hill feud—The havoc that may be caused among radio entertainer ranks by the Manpower Commission's latest mandate that fathers under 38 get essential jobs by April 1 or be subject to army service—CBS' determined efforts to retain Amos 'n' Andy.*

Frank McMahon, producer of the 'Gay Nineties Revue' (CBS) and Harry Dwight Smith, ad manager of U. S. Tobacco, the program's sponsor, have set up an advisory board for the show. The board consists of Art Green, who composed the dance music for the Vernon Castles; Joe Howard, the program's m.c. and a songwriter; Mrs. George Primrose, widow of the minstrel man, and Maude Nugent, former vaudevillian and widow of Billy Jerome. Green, as board chairman, will be active coach for all rehearsals.

Sidney Reznick joined writer staff of the Al Jolson show....Don Walker directs the orchestra for 'Only Yesterday' on CBS....Templeton Fox appears Friday night (5) on the 'Thin Man' program....Lew White subbing as organist of 'Young Widder Brown' during Charles Paul's two-week Florida vacation....Sheldon H. Stark, who for the last four years has scripted 'Lone Ranger,' 'Green Hornet,' 'Ned Jordan' and 'Federal Ace,' will return to New York when his contract in Detroit ends in April ....Howard Claney, announcer of 'Waltz Time,' 'American Melody Hour' and 'American Album of Familiar Music,' has a painting in the current exhibition at Vendome Art Gallery....Lee Buelow, staff scripter for World Broadcasting, resigned to join NBC transcription as writer-production aide....Abbott and Costello and Shirley Booth guest on Friday night's (5) Camel 'Caravan.' Jimmy Durante comes east to appear on the show the following week, Feb. 12, while Ed Gardner and probably Hal Peary (Gildersleeve) have the following week's date, Feb. 19. George Faulkner is now writing the show, and Phil Cohan directing.

Radio Directors Guild has a general membership meeting and election of officers Monday night (8)....Ara Gerald, Joe Curtin, Bill Adams and Ruth Gates into 'Young Widder Brown'....Herb Chason, WHN advertising and sales promotion manager, engaged to Phoebe Weinstein, of Harrison, N. Y.....Chester Morris guests Saturday (6) on Armstrong's 'Theatre of Today,' and Donna Keath plays the femme lead....Carl Sandburg has written and will read a special Abraham Lincoln tribute Sunday night (7) on the Phil Spitalny show. Series goes to Valley Forge for a special George Washington memorial broadcast Feb. 21....Edmund Gwenn guests Feb. 22 on 'Cavalcade of America,' playing Hercules Mulligan, a tailor who thwarted a plot to kidnap General Washington during the Revolution ....The Andre Kostelanetz show may go to Mexico City for a broadcast in about four weeks.

CBS has invited the press to meet Lawrence Gilliam, producer on the staff of the British Broadcasting Corp., at a luncheon today (Wednesday). Gilliam is in America to collaborate with Norman Corwin on the production of a new international exchange series, 'Transatlantic Call.'... Danny Dee, formerly at NBC, is now at WMCA, N. Y., announcing the early morning shows including the 'Yawn-Patrol.'

IN HOLLYWOOD . . .

Paul Warwick around to gather up the loose ends of that radio deal before the final pitch....Gilmore Oil's 'Furlough Fun' stays on NBC despite some plain and fancy edging-in by competitive network salesmen. Free-for-all occasioned by move of program to make way for 'Information Please'....Burns and Allen hiking east after Feb. 23 broadcast for three weeks in the big town....John Swallow and Hal Bock to Frisco to indoctrinate new NBC department heads there. Don Gilman, Blue network Coast head, also in the Bay City to pick a new manager for KGO.... Sig Larmon around for a few days on what Young & Rubicam office calls non-radio biz....Fred Runyon's 'Today at the Duncans' trimmed by Sunkist to one period a week due to sharp decline in citrus shipments for civilian use. Show has been picking up points with every new rating....

Arctic Station Gets Top U. S. Shows, Sans Plugs, Via Hookup With Army

American workers on the Alaskan highway and servicemen in the far north will be able soon to tune in on the entertainment of U. S. network favorites as the result of a tie-up made by CFGP, Grand Prairie, Alberta, which is located on the fringe of the Arctic Circle. Through the services of the U. S. Army, the 250-watt station has obtained recordings of programs by Kate Smith, Eddie Cantor, Fred Allen, 'Maxwell House Coffee Time,' Kay Kyser, Bob Hope, Fibber McGee and Molly and others, as broadcast over their respective networks.

The station is owned and operated by Cecil Berry, member of the Berry distiller family, who made the arrangement with the War Department while in the states last week. The recordings are shipped with commercials eliminated and without charge to the station. The platters go through to Canada duty free.

WJJD Revamps When Hollender Goes to OWI

Chicago, Feb. 2.

Changes affecting several departments of station WJJD were made last week following the announcement that Al Hollender, for the past year assistant to R. L. Atlass, president of WJJD, had been granted leave of absence to join the Office of War Information. Hollender will be stationed in New York as a member of the Overseas Branch.

Hollender's duties will be assumed by Fred A. Reed, sales promotion manager, who will take over public relations and publicity, and Ed Humphrey, announcer, who takes over studio production activities. Hollender joined the WJJD staff eight and one-half years ago and has served as news editor, public relations director and assistant to Atlass in that time.

Minneapolis—KSTP has added a special Washington correspondent, Frank Conner. Conner represents the Chicago Sun.

Billy Mills forced off 'The Great Gildersleeve' due to ear infection. He'll continue music direction of 'Fibber and Molly.'

Frank Stanton talking over the situation with Don Thornburgh at KNX ....Ben-Hur Products now bankrolling Mary Astor's 'Hollywood Showcase' on Columbia Pacific skein....'Voice of Firestone' here for three airings Feb. 8 to 22....Bob Seal down from Frisco for production manager berth at NBC....Harry Maizlish back from New York with new biz for KFWB....Arthur Church baking out a cold on the desert....Peter O'Grotty, former KNX exploitation director, back with Office of War Information after time out on sick leave....Lewis Allen Weiss in Chicago for Mutual board meeting....San Quentin's radio show back on Don Lee-Mutual Feb. 8. All talent is drawn from the ranks of inmates....Felix Mills lost his yacht in the recent wet blow....Evans Plummer hopping up copy for Earle Ferris clients....NBC's War Clinic will be held here Feb. 16-17 with all the brass hats to make speeches....New Blue network special events head here is Maury Rider, down from Seattle. He succeeds Clete Roberts, in training for an air force commission.

IN CHICAGO . . .

Harriet Rosen, formerly with the University of Chicago research department, has been added to the WJJD continuity staff....WLS has turned over each Thursday's 'Homemaker's Hour' to the American Medical Assn. for the organization's campaign for better health instruction and care in the home....Dick Baker, WJJD's scat singer and pianist, is back at the microphone after a seven weeks' layoff when he wrenched his knee Christmas shopping....Balaban & Katz's television station W9XBK now presenting telecasts five days weekly....Edward D. Allen, Jr., free-lance announcer, has replaced Dave Garroway on the NBC staff here....Norman Barry, NBC announcer, has been given a Navy commission and reported at Dartmouth University Feb. 1 for indoctrination....M. R. Tennerstedt, who has been with the William G. Rambeau office, has been added to the NBC Local and Spot Sales department, replacing Robert M. Flannigan, now in the Army....The Donald McGibeny and Alvin J. Steinkopf five-a-week news series over WBBM late afternoons, has been renewed, effective Feb. 15 by the Inter-State Bakeries Corporation.... WGN is airing show from Blackhawk Cafe Monday nights called 'A Date With Gracie Barrie.' Feature of broadcast is informal talks with four servicemen who are Miss Barrie's guests that evening....Russ Morgan, playing at Edgewater Beach hotel, journeyed to St. Paul Tuesday (2) to appear on Coca-Cola broadcast.

NBC War Clinic Opens in Cincy

Cincinnati, Feb. 2.

Niles Trammell, prexy and 11 of his co-execs are to be heard during the busy two-day second annual NBC war clinic meeting for the net's three district affiliates that opens here tomorrow (Wednesday) in the Netherland Plaza hotel.

Trammell will talk to the affiliates at a closed breakfast session on the closing day. His topic is unannounced.

Others to be heard, and their subjects:

Roy C. Witmer, v.p. in charge of sales, 'The Sales Outlook.'

Clarence Menser, v.p. in charge of programs, 'Program Trends.'

John McKay, manager, press department, 'NBC and the Press.'

Frank M. Russell, v.p., 'The Washington Scene.'

John Royal, v.p. in charge of the international division, 'NBC and the International Picture.'

Charles B. Brown, director, advertising and promotion, 'Promotional Plans.'

Norman E. Kersta, manager, television department, 'Postwar Television.'

Dr. James Rowland Angell, public service counsellor, 'Six Years in Radioland.'

William S. Hedges, v.p. in charge of stations, at the concluding session, will discuss 'An Enlightened Public.'

Mrs. Irene Kuhn, coordinator of NBC program promotion, and O. B. Hanson, v.p. and chief engineer, will discuss problems of their departments.

CBS' New Foreign Lineup

Columbia is reassigning some of its foreign news staff. John Daly, previously slated to go to Cairo, will instead go to London, with Doug Edwards taking over the New York handling of the network's nightly foreign roundup. Winston Burdett leaves Cairo for a vacation in New York, being succeeded by Farnsworth Fowle, currently at Ankara.

William J. Dunn comes to New York for a vacation and his Australia assignment will be handled during his absence by George Moorad, American Red Cross representative there. Other assignments are unchanged.

ALL DAY LONG 3 OTHER CINCINNATI STATIONS COMBINED

CAN NOT EQUAL WCPO's GREAT LISTENING AUDIENCE

WCPO

CINCINNATI'S NEWS STATION

C. E. HOOPER • Cincinnati Audience Measurements • December, 1942
percentage of listeners

	"B"	WCPO	"C"	"D"	"E"	Sets in Use
MORNING INDEX MON. THRU FRI. 8:00 - 12:00 A. M.	36.3	32.4	11.5	11.5	8.0	16.8
	"B"	WCPO	"C"	"D"	"E"	Sets in Use
AFTERNOON INDEX MON. THRU FRI. 12:00 - 6:00 P. M.	35.7	33.4	10.7	8.1	12.0	23.7
	"B"	WCPO	"C"	"D"	"E"	Sets in Use
EVENING INDEX SUN. THRU SAT. 6:00 - 10:30 P. M.	50.9	11.4	8.9	19.0	9.5	40.0

THE BRANHAM CO.

AFFILIATED WITH THE CINCINNATI POST

Now More Than Ever the Talk of the Agencies

Inside Stuff—Radio

John U. Reber, v. p. in charge of radio for the J. Walter Thompson agency, last Sunday (31) handled his first radio production job in 10 years. It was the Washington end of the Chase & Sanborn program. Edgar Bergen was in the capital city for the President's Birthday Ball and Reber decided to be on hand the next day for the chore of rehearsing Bergen and ushering him into the C & S show. The rest of the stanza came from Hollywood.

Reber's previous chore of direction was the two-hour show that Kraft-Phoenix put on for its Miracle Whip brand over NBC in 1933. During the rehearsal Reber found that the show ran six minutes over the stipulated two hours and so he called up the network and bought an additional six minutes.

The Co-operative League of the United States of America invited trade-paper men yesterday (Tuesday) to a meeting at the Atherton & Currier agency to explain the type of program which it will use on its national spot series, starting Feb. 14. The series recorded quarter-hour titled 'Here Is Tomorrow,' will run on 30-odd stations for 13 weeks, and they will conform with the pattern worked out during the meeting several weeks ago with the code committee of the National Assn. of Broadcasters. The programs will dramatize the problems and opportunities of the post-war world and include talks by guest speakers on he subject.

Coca-Cola's 'Personalities' program on WMC, Memphis, had an unusual brace of guests last Friday (29) when the city editors of the town's two daily newspapers appeared together for interview by Earl Moreland, production manager for the station. Quirk is that the rival newshawk chiefs are brothers. Malcolm Adams is city ed for The Commercial Appeal, older brother Null for the Press-Scimitar.

Program, engineered by Earl Maxwell of Commercial Appeal staff was labeled 'Brotherly Love.'

Stella Unger ('Your Hollywood News Girl') was stricken soon after the start of a New York broadcast over the Blue network recently and gasped, 'I am sorry, I cannot continue.' Announcer Jack Fraser, after a second's pause, explained to the listeners that Miss Unger had suddenly become ill. A piano filler rounded out the quarter-hour. Miss Unger was back a day or two later.

To honor the members of its staff who have entered the armed services, KYW, Philadelphia, last week put up a unique display in the lobby of the studio building. A picture of each staffer in uniform has been hung in a display case. Under each photo is a caption giving his name, job in civilian life and present rank and status. The case is decorated with flags and has special lighting effects.

Something went awry with the disc files of WOR, N. Y., last Tuesday (26) and the episode of 'Judy and Jane' (Ward Bread) which had been played the day before (25) was broadcast by mistake. A couple hundred listeners telephoned and the station the following day played the missed installment plus the next one in succession.

Only network that now hasn't a representative on the Writers' War Board is the Blue. Erick Barnouw, assistant script director of NBC, makes the latest delegate from the network ranks to take a seat with the board.

The job of decorating the new ante-room of the New York general offices of the Mutual Network has gone to the daughter of H. K. Carpenter, general manager of WHK-WCLE, Cleveland, and a Mutual director. The girl has been studying interior decorating in New York.

Premieres

(Feb. 3-14)

Feb. 7

'Transatlantic Call—People to People,' documentary-dramatic series originating alternatively from London and Hollywood, with Ronald Coleman as m.c. from the U. S. and Bob Trout from England; Norman Corwin writing-directing American end; 12-12:30 noon Sundays, WABC-CBS; sustaining.

Feb. 8

Morton Downey, songs; 3-3:15 p.m. Mondays - Fridays, WJZ-Blue; Coca-Cola; D'Arcy agency.

Feb. 12

'Your All-Time Hit Parade,' musical, with Jerry Wayne, Mark Warnow orchestra, chorus, directed by Gordon Auchincloss; 8:30-9 p.m. Fridays, WEAF-NBC; American Tobacco (Lucky Strike); Foote, Cone & Belding agency.

Report Eddie Baudry Killed in No. Africa

Montreal, Feb. 2.

Eddie Baudry, partner in the radio program producing firm of Baudry and Harwood, this city, has been reported killed in North Africa, where he was on loan to the overseas unit of the Canadian Broadcasting Corp. in England. He had enlisted last spring in the re-constituted army of his native Belgium, had trained in Canada and then gone to England.

The other partner, William Harwood, enlisted in the Canadian navy a couple of months ago. Mrs. Baudry is running the office.

Barhydt to OWI

Kansas City, Feb. 2.

Frank Barhydt left KMBC here last week for a post with the OWI. As yet his assignment with the Government information office is uncertain.

Barhydt has handled publicity and advertising for KMBC for about two years, coming over to the CBS outlet from WHB, Kansas City's daytime Mutual affiliate, where he was chief continuity writer.

Ban On Beer and Booze Plugs Will Cost Can. Stations $125,000 Annually

Montreal, Feb. 2.

Privately controlled and operated radio stations in this city stand to lose between them an annual total of $125,000 starting from yesterday (1) from the Government ban on beer advertising on the air, which went into force across Canada on that date.

The private stations here are Canadian Marconi CFCF and French independent station CKAC. The other French private station here, CHLP, is a small 50-watt outlet which has no beer ads; the Canadian Broadcasting Corp. stations, French and English, do not accept any beer advertisements.

CFCF handles a 10-minute newscast at 8 a.m., Monday through Saturday, and another 15-minute newscast at 10:30 p.m., seven days a week, for beer accounts. CKAC handles 15-minute newscasts every morning at 6:45 and every evening at 7:15. These represent for both stations a heavy monetary loss, a leak they hope to plug by reselling their programs before very long. In the meantime, the newscasts by both stations will be continued on a sustaining basis.

Other beer ads aired by the two stations are: CFCF, 'Lest We Forget,' a five-minute spot at 8 p.m. Monday through Friday, and 'What's Happening Tonight,' also five minutes at 6:25 p.m., Monday through Saturday; CKAC, a 15-minute sportcast at 11 p.m. all week and a comedy program for half-hour Monday night. These have been cancelled by both stations and represent an appreciable loss.

The beer advertisements ban was announced for Feb. 1 by Prime Minister King last month in a speech giving notice of severe beer and liquor restrictive sales measures for the near future. These have been to some degree implemented by the Provincial Quebec Government, which announced Wednesday (27) introduction of a liquor rationing system and sweeping cuts in the number of hours daily when liquor may be bought or sold in this province. Effective yesterday (1) the plan calls for a limit of 40 ounces of alcoholic liquor per person per week, with the provincial government to furnish free rationing books through the Quebec Liquor Commission. There is, however, no mention of limitation of wines and beer.

ASKS PERMANENT PROBE OF CAN. BROADCASTING

Montreal, Feb. 2.

M. J. Coldwell, leader of Co-operative Commonwealth Federation party in the Federal House and chairman of last year's House of Commons radio committee, will move this week in the House at Ottawa that the government reappoint the committee to investigate the affairs of the Canadian Broadcasting Corporation.

He said his desire was to have the House appoint a standing committee to inquire into the affairs of the CBC each year, in the same way that a committee is appointed annually to scrutinize railways and canals. The committee of the House which last year inquired into many phases of broadcasting in Canada was automatically dissolved when the House prorogued last week.

More Time for Dinner

Schenectady, Feb. 2.

'Morning Mania,' with Ed Flynn and Cecil Woodland, screwball half-hour program on WSNY, is being switched from early morning to 6:30-7 p.m., starting Feb. 8.

Meantime a teaser campaign along the lines of Lucky Strike's is being used, i.e., 'The worst program of all gets the 6:30 call!'

Wilson With Rambeau

Paul S. Wilson has joined the William G. Rambeau Co., station reps, as manager of the New York office.

Wilson was formerly with Radio Advertising Corp.

TOPS IN KNOXVILLE

...as Usual!

HOOPER REPORT (Nov.-Dec., 1942)
Shows WNOX, Now as Always Before,
TOPS With Knoxville Listeners . . .

	WNOX	"B"	"C"	Others
Morning Index	52.2	23.1	24.5	0.2
Afternoon Index	43.9	17.6	38.2	0.3
Evening Index	43.5	38.4	16.5	1.6

WNOX

CAN SELL FOR YOU IN East Tennessee, Northern Georgia, Northwestern South Carolina, Western North Carolina, Southwestern Virginia and Southern Kentucky *AS WELL AS IN KNOXVILLE!*

SCRIPPS-HOWARD RADIO, INC. . . . . affiliated with THE KNOXVILLE NEWS-SENTINEL

CBS Represented By THE BRANHAM COMPANY

SAMMY KAYE
With Red Barber, Billy Williams, Tommy Ryan, Arthur Wright, Nancy Norman; Ed Gardner, guest.
Director: C. Maurice Holland
Band, Songs, Comedy
30 Mins.
OLD GOLD
Wednesday, 8 p.m.
WABC-CBS, New York.
(J. Walter Thompson)

Old Gold's latest bid for a click program seems to have got off to a promising start. The Thompson agency and the account apparently had a crystallized concept of what they wanted and where they intended to go, and the package which was delivered to listeners last Wednesday (27) was as commercially persuasive as it was compositely familiar.

The half-hour embraces every element of entertainment contained in the network offerings of competitive cigaret brands. Obviously Old Gold overlooked little in the synthesis, but the method of adaptation is well in its favor. Chesterfield has its dance band (Harry James) and male choir (Fred Waring); so has Old Gold. Camel gives comedy; so does Old Gold, through the medium of a guest artist. Philip Morris' Ginny Simms stanza arranges for a serviceman to make a gratis call to his mother; so Old Gold goes P. M. one better and arranges for the serviceman to meet his mother in the studio during the broadcast.

An air of know-how pervades the entire project. The writing is patly professional, the various items are tied neatly together and Red Barber proves himself a sound asset in the two-fold function of m.c. and sales outlet. Barber has quite a sports following and his inclusion on the roster should add something to the program's listening quota. The program does suggest one oversight and, that is, a reasonably proportionate amount of femme participation. There is a girl singer, Nancy Norman, who ranks as part of the Sammy Kaye organization, but her's is anything but a spotlighted assignment. While this youngster's singing manner is amply ingratiating, the program's present stag topheaviness might be lightened by the occasional insertion of a guest femme vocalist of name rating, or a comedienne of like status from films or stage.

The musical side of the opening show was of the sort that can easily please a mixed listening audience. The numbers selected for the band richly highlighted its suavely stylistic approach to modern dance rhythms. The male vocal setup was topnotch, with Billy Williams, Arthur Wright and Tommy Ryan registering good popular fare, whether working as soloists or as part of the glee club or the novelty group, which closes the show. The idea of using a novelty number proved a happy one. The lyric in this instance was 'Move It Over,' and the outcome was a sock finish.

Ed Gardner contributed a quite diverting 'Duffy's Tavern' routine. The meeting between the serviceman and his mother was handled with a maximum of good taste. Her presence in the studio was staged as a surprise to the boy. The mother had been brought from New Orleans, and the sequel to the reunion was bit of hosting by the sponsor, with tickets to a Broadway musical and supper at a nightclub included. The interview of the boy, a sailor just in from several taskforce encounters with the Japs around the Solomons, was [illegible] piece of writing. *Odec.*

'THE STRANGE DR. KARNAC'
Cast: James Van Dyke, Jean Ellen, Horace Braham, Alice Reinheart, Joseph Julian, Mandel Cramer, Fred Cole, Bob Hamilton
Writer: Scott Bishop
Director: Stuart Buchanan
30 Mins.
Saturday, 7:30 p.m.
WJZ-Blue, New York

Scott Bishop, whose 'Dark Fantasy' chillers were formerly heard over NBC out of WKY, Oklahoma City, started a new goose-pimpler, 'The Strange Dr. Karnac,' Saturday night (23) on WJZ-Blue. He scripts the show in Oklahoma City and they're produced in New York as sustainers. Stuart Buchanan is directing. James Van Dyke plays the title part of the super-sleuth, with Jean Ellen in the regular role of his adoring femme Dr. Watson. Fred Cole is announcer and Bob Hamilton is organist. There should also be air credit for the busy and skillful sound-effects man.

'Strange Dr. Karnac' is offered as 'tales of the fantistic, stories that might have happened,' and is supposed to deal with the 'world of subconscious, the world of half-life,' which should convey the idea. Unfortunately, the opening show, called 'Meet Me at the Morgue,' failed to realize its spooky intention. It was a faintly silly yarn about a fake sculpture plot and murder, and not only was it illogical in several important points, but the writing was stilted and repetitious. The program certainly didn't suggest the same authorship of the artful 'Dark Fantasy' series. And the early-evening hour didn't help.

Buchanan's direction and the elaborate sound effects and organ accompaniment gave the broadcast some dimension, and the performances were as articulate as the material permitted. *Hobe.*

'JUNIOR NEWSCASTER'
Cast: Connie Desmond, Georgie Ward
Writer: Arthur Bellaire
Director: Frank Knight
15 Mins.
Mon.-Fri., 5:45 p.m.
WOR, New York

News slanted for the kids is the aim of this five-a-week late afternoon series on WOR, New York, spotted immediately following 'Superman' and just preceding 'Uncle Don.' It offers sportscaster Connie Desmond and 13-year-old Georgie Ward, the latter playing a brash youngster with a nose for what's afoot. The script by Arthur Bellaire affects a breezy style, with Desmond maintaining a kind of bantering exchange with young Ward. It's rather good for a show of its kind, though inclusion of more up-to-deadline news items would improve it.

As heard Thursday afternoon (14), the stanza opened with Desmond telling several spot items, then Ward offering his 'hero' story of the day, the latter concerning the exploits of a U. S. submarine in Jap waters. Ward next told of a bootblack's pet dog; Desmond spoke of Russia and explained the meaning of the word 'Soviet' and the 'U.S.S.R.' Discussion of kid participation on war activities followed and the show closed with Ward's story of a runaway New York subway. *Hobe.*

Cleveland—Vernon 'Duke' Lidyard, veteran announcer, rejoined the staff of WHK-WCLE. He fills vacancy left by Francis Pettay, who moved to California.

Follow-up Comment

Ed Murrow was an elucidating and clarifying moderator for a roundtable discussion about post-war aims, heard Wednesday (27) by recording on WNYC, New York. The program, shortwaved from London, was one of the 'Freedom Forum' series and, for the occasion, offered a Labor M.P., a 'philosopher and historian' and an 'author and publisher,' none of them familiar to average American listeners. The confab, inclined to be dull at first because of the extreme British politeness and conventionality of the participants, presently livened as the Laborite and the conservative publisher differed on such matters as whether post-war unemployment would best be met by private enterprise or government control, it being apparently conceded that a planned economy involved the latter. As Murrow remarked at the close, such a talk in wartime was a tribute to English freedom. If it was less than exciting for average U. S. listeners, it nevertheless served to arouse thought on a vital subject and, as such, was a worthwhile broadcast.

'A Woman of America' was a heavy attempt at historical significance Friday (29) on NBC. Episode was partly a flashback, depicting the scene in which a somewhat pompously-drawn President Lincoln discussed reconstruction and the future of the west, with Sgt. John Dane explaining why he had refused a commission in the Union army. Procter & Gamble's commercials, with piano accompaniment, were a trifle on the whimsy side.

'Easy Aces' was a solidly-packed comedy stanza Thursday night (28) on CBS. Basically funny premise of Jane's numerous 'side-lines' to her bus-driving war work crammed a remarkable amount of humor into the script, many of the bright laugh lines being throwaways. Topper, with Jane and her partner getting 'sponsors' for their various street-corner stops, was hilarious and, as unerringly played by Jane Ace, Ruth Gilbert, as her dimwit pal, and Marge Hunter, as the always amused friend, underlined 'Easy Aces' as one of the best character-comedy programs on the air.

Wm. Beal Joins Agcy.

Pittsburgh, Feb. 2.

William Beal, former head of KDKA continuity department, who for the last year has headed his own transcription studio, has just been appointed head of radio department for local advertising agency of Walker & Downing. In taking over the new post, Beal is giving up his own business.

Beal is also a concert impresario here, managing the Art Society of Pittsburgh series and presenting individual attractions on his own. He sponsored the recent two performances at Syria Mosque of Sigmund Romberg's concert band.

'MUSIC FROM MONMOUTH'
Ft. Monmouth Signal Corps Band, with Chief Warrant Officer Charles V. Banner, Replacement Center Band, with Warrant Officer Roy Darnell, Sgt. Dave Zimmerman, Pvt. Larry McGrath
Writer: Sgt. Tom De Huff
Director: Lt. Spencer Allen
30 Mins.
Sustaining
Sunday, 1:30 p.m.
WAAT, Jersey City

During war times programs like 'Music from Monmouth' are likely to have wider appeal than merely for those who like bands. Besides the show's patriotic angle, the fact that it's produced and performed entirely by Ft. Monmouth (N. J.) soldiers gives it a dramatic element. For a variety of intangible reasons such as those, 'Music from Monmouth' should draw a loyal local audience.

As heard Sunday afternoon (31), there were four numbers by the full band, including 'The Star-Spangled Banner' finale. Pvt. Larry McGrath sang two vocal pops with a 13-piece group from the band, and a hot group played a throbbing jump tune. Sgt. Dave Zimmerman read two 'commercials,' one for V-Mail, the other about rationing. Two bands are heard on alternate weeks of the series.

Originating at the War Department Theatre No. 2 at Ft. Monmouth, the program is heard over stations WAAT, Jersey City, and WCAP, Asbury Park. Sgt. Tom De Huff, formerly of NBC, New York, scripts it, and Lt. Allen Spencer, assistant public relations officer, formerly of WGN, Chicago, directs. *Hobe.*

'AMERICA SALUTES PRESIDENT'
Cast: Mrs. Franklin D. Roosevelt, Bing Crosby, Dick Powell, Jim and Marian Jordan, John Carter, Gene Autry, Clifton Fadiman, Frank Sinatra, Tommy Ryan, Florence George, David Gothard, Basil O'Connor, Artie Shaw Orch, Sammy Kaye Orch, Bernard Herrmann Orch, Great Lakes Naval Band, WAAC Band
60 Mins.
Sustaining
Saturday, 11:15 p.m. (one-time)
All Networks

Annual 60-minute broadcast Saturday night (30) over all networks and stations, under the complete title 'America Salutes the President's Birthday,' climaxed the 'March of Dimes' campaign of the Warm Springs Foundation to combat infantile paralysis. Although there were a few high spots on the show, it was generally inferior to previous years' programs. That was not only because President Roosevelt himself was missing, having not yet returned from his trip to Casablanda, but because the entertainment portion of the broadcast was spotty.

There were two notable interludes and several passable ones, but the rest was distinctly ordinary. 'Four Freedoms' dramatization, pungently written and directed by Norman Corwin, with an expressive musical accompaniment composed and conducted by Bernard Herrmann, provided six or seven eloquent minutes early in the show, although the circuit-preacher narration of David Gothard marred the effect. Sketch took the form of questioning United Nations war dead whether the Four Freedoms were justification for their sacrifice.

The other strong spot was Jim and Marian Jordan's 'Fibber McGee and Molly' comedy routine from Hollywood, generating mounting laughter, but still neatly inserting the 'March of Dimes' idea. Bing Crosby sang 'Home on the Range' in characteristically sock fashion; Dick Powell vocalled 'Anchors Aweigh,' and Florence George concluded the Coast origination by leading a mass singing of 'The Star Spangled Banner.' At the start of the show Sammy Kaye's orchestra played 'Happy Birthday, Mr. President,' specially composed by Irving Berlin for the occasion.

There was a decidedly sour note from the Great Lakes Naval Training Center, Chicago, where enlisted man John Carter, former Metropolitan Opera tenor and Edgar Bergen-Chase & Sanborn vocalist, sang fine solos of two Stephen Foster melodies, but got no name credit over the air, although the bandmaster and several brasshat officers were billed for no apparent reason. Since no other officers received air credit on the other service camp pickups, and since Carter's voice is so unmistakably recognizable, it was a glaring omission. Fact that the same situation has occurred several times recently on broadcasts from the Great Lakes Naval Training Center gave it a noxious taint.

Artie Shaw, now in the Navy, was heard via shortwave with his orchestra from the Pearl Harbor Naval Base, Honolulu, and subject to varying atmospherics, presented an impressive interval. Less effective was the opening musical contribution, Sammy Kaye and his orchestra, with Tommy Ryan singing 'Let's Bring New Glory to Old Glory' and Frank Sinatra singing an over-arranged 'Night and Day,' from the Waldorf-Astoria hotel, N. Y. From Luke Field, Phoenix, Ariz., Gene Autry and a chorus sang 'Yellow Rose of Texas.'

WAAC band and choral group sang the 'WAAC Hymn' and with a WAAC vocalist, a new number, 'The WAAC Is Back of You,' from the Corps training center at Des Moines, Ia. It was painfully high-schoolish. Basil O'Conner, president of the National Foundation to Fight Infantile Paralysis, talked endlessly and with ponderous seriousness about the 'March of Dimes' drive, but Mrs. Roosevelt was simple and direct in reading a brief, genial cable from the President.

Clifton Fadiman was an effective m.c. at the Waldorf-Astoria, though apparently handicapped by difficulty in being heard in the large ballroom there. *Hobe.*

'TVA—THE STORY OF A VALLEY'
Cast: Joseph Schildkraut, Beverly Roberts, Paul Ford, Edwin Cooper, Bill Adams, Louis Van Rooten, Gilbert Mack, Wanna Paul, Margaret Lewis, Isabel Bonner, Bruce Adams, Stephen Chase, Ralph Smiley, Lon Clark
Writer-Director: George Asness.
45 Mins.
Sustaining
Sunday, 6 p.m. (one-time)
WNYC, New York

WNYC, New York City's municipal station, chose an ambitious production with which to resume the presentation of live dramatic programs. The show, a single-timer, was 'TVA—the Story of a Valley,' offered Sunday evening (31) as a dedication to the fund drive of the Warm Springs Foundation. Except for a few not-too-important drawbacks, the show was relatively interesting and impressive.

As indicated by the title, the program told the story of the Tennessee Valley, of Daniel Boone's pioneering there, of the Civil War, the lumbering and resultant erosion that impoverished the land and then carried it away and, at last, the area's rebirth under the Tennessee Valley Authority. It was, of course, strongly pro-New Deal, with eloquent bows to Senator Norris and others who fought for the TVA project and carried it through. And, to those not familiar with recent and current TVA history, it was illuminating about the Tennessee Valley's enormous importance as a war arsenal.

Most surprising about the show, perhaps, was the elaborate, impressive production, with its unusually convincing sound effects. The script was too loose and sprawling (the show could have been profitably cut to 30 minutes), but the writing was vigorous and colorful, though revealing unfortunate influence of the Pare Lorentz documentary film, 'The River,' and such predecessors. Joseph Schildkraut was present to introduce the show, and Beverly Roberts closed it with an appeal for anti-infantile paralysis contributions. *Hobe.*

'DOIN' THE TOWN'
Eddie Green, Benay Venuta, Hazel Scott, Larry Adler, Russel Crouse, Abe Lyman
Variety
30 Mins.
Sustaining
Saturday, 7 p.m.
WABC-CBS, New York

Campbell Soup needs a program to fill the Wednesday (9:30-10 p.m.) period it ordered from CBS some weeks ago in the expectation that Amos 'n' Andy would be amenable to changing from a strip setup to a weekly half-hour, and 'Doin' the Town' is the show that Columbia would like to sell the account for that Wednesday open spot. The network last Saturday shelved its 'must' sustainer, 'The People's Platform,' so that it could give its candidate for the Campbell niche a broadcast audition, with the trimmings including a studio audience. The candidate had both its surefire and its dubious sides.

'Town's' intended policy is straight vaudeville, with the acts changing each week. The adaptability of such a policy to radio has often been the subject of debate among ad agency men long-experienced in the way of programming. Some agency men have argued that a variety show to suceed in radio must be dominated by one or two permanently-attached name personalities, among whose implied tasks it is to tie the whole thing together and impart that elusive quality of catalysis and solidity. Listeners, according to this viewpoint, have been habituated to meeting the same favored personality in the same spot each week. He sets the tone of familiarity and identity of program for them, and listeners know, when they tune in the program, what to expect at least from that fixed personality. It is, say these agencymen, an associative reflex that's as much a part and parcel of radio as the changing bill was in the heydey of vaudeville. As happened to many other preconceptions, a real trial might prove this one about the place of straight vaudeville in radio pretty much off the beam.

As m.c. for 'Doin' the Town,' CBS recruited Russel Crouse, successful writer of stage comedies. Crouse's manner of speech suggests a vocal cross between Deems Taylor and Robt Benchley, only Crouse lacks Taylor's air of suave authority and Benchley's good sense of timing. Crouse, however, did comport himself nicely, for a newcomer. Even though his limited mike savy was evident, Crouse gave the oracular impression of enjoying what he was doing. The script let him down in more than one spot. A more kindly case in point was that exchange of persiflage which came just before Benay Venuta's vocal number.

As for the better side of the audition, there was that surefire routine assigned Eddie Green and the two instrumentalists, Hazel Scott and Larry Adler. Curious for a vaudeville alignment was the spotting of the two instrumentalists one after the other. They came at the close of the bill and the virtuosity that Miss Scott poured into her keyboard improvisation of boogey-woogey and that Adler compounded with his harmonica served as the truly brilliant interludes of the half-hour. Adler had insisted on doing comedy dialog also. His performance as a comic failed to come within even bowing distance of his performance on the harmonica.

It's not taking anything away from the seasoned talents of Eddie Green to point up the surefire status of the routine he did, whether on radio, films, vaudeville, burlesque or tabs. The routine revolves around the fellow who starts off to send a lengthy and costly telegram and, after going through the process of eliminating one phrase after another, winds up with nothing to wire. Green's script had one of the many switches. It cut the telegram down to two words and had it addressed collect. Green got plenty of laughs out of the bit.

Miss Venuta, the second turn on the bill, did a song from her present Broadway musical, 'By Jupiter,' with her usual melodic gusto. Allen Jenkins, who is also in a Broadway show, 'Something for the Boys,' wasn't given much of a chance on this broadcast. He had to contend with script that was sadly reminiscent of an old Shubert blackout. Abe Lyman conducted the orchestra. *Odec.*

Ex-Announcer Held On Draft Evasion Chge.

Minneapolis, Feb. 2.

Roy J. Schneider, 20 years old, former WMIN radio announcer, was sentenced to two terms of 30 days each in jail and fined $400 for contempt of court after refusing to rise when Federal Judge George Sullivan ordered him to stand before the bar on draft evasion charges.

When ordered to the bar for arraignment, he shouted his religious beliefs which, he says, will not permit him to fight in the war. Bailiffs had to drag him to the bar. When they dropped their hands from him he slumped to the floor. A 'not guilty' plea was entered for him in the draft evasion case.

MEET AMNESIA

She's Mrs. Consumer of 1943

I Brought Her Back Alive for you wartime advertisers to see. She is the typical American consumer of 1943. Amnesia. That's what I call her...because she's the gal who can forget so much, so fast.

Maybe You've Nothing To Sell. Lots of BLUE advertisers haven't. So they tell about their war output ...or how to make their products go farther. That way they "keep 'em remembering" till after the war.

She Forgets Trade Names...and products and packages that war production or priorities have removed from the market. She even forgets to buy the things she *can*...unless you "keep her remembering."

Or, Again, Maybe You Have something to sell. Then "keep 'em remembering" to buy...via the 147 BLUE stations, with 86% coverage of the 561 coast-to-coast counties that do 80% of U. S. retail buying.

A Consumer Memory Course is definitely indicated in this case. And that's an educational assignment that the Blue Network can carry out for you...effectively...even on a wartime advertising budget.

So Keep Amnesia Remembering ...and millions like her...over the network that won most new sponsors in 1942...and can carry your message into *more homes per dollar* than any other national medium.

The Blue Network

A RADIO CORPORATION OF AMERICA SERVICE

O'Neil Doubles His MBS Stock Block

Chicago, Feb. 2.

William O'Neil, president of the General Tire & Rubber Co., and new owner of the Yankee Network, has more than doubled his stock ownership in the Mutual Network, it was disclosed during a meeting here of the MBS board of directors and executive committee last week. His stock is now 13 shares. WIP at the same time exercised its option to the extent of six shares. O'Neil had revived an option which had been extended to John Shepard, 3d, former Yankee owner, but which the latter permitted to expire.

The meeting was the first to be attended by Miller McClintock, Mutual's new president. The MBS board voted a substantial appropriation for the expansion of service.

Oklahoma City — Roy Kerns, chief announcer at KYW, now in the army, has been succeeded by Charles Welch, formerly of KFBI, Wichita, Kan.

WABC
50,000 WATTS
NEW YORK
CBS
Smartest radio buy, per dollar invested, in New York

ESTIMATED NETWORK COMMERCIAL PROGRAM COSTS: 1943

(Continued from page 26)

PROGRAM	COST	ACCOUNT	AGENCY	NETWORK	AIR TIME
'National Barn Dance'	3,250	Alka-Seltzer	Wade	NBC	Saturday, 9-9:30 p.m.
'One Man's Family'	4,000	Standard Brands	Kenyon & Eckhardt	NBC	Sunday, 8:30-9 p.m.
'The O'Neills'	2,750	Standard Brands	Ted Bates	NBC	Monday-Fri., 10:15-10:30 a.m.
'Our Gal Sunday'	1,500	Anacin	B-S-H	CBS	Monday-Friday, 12:45-1 p.m.
'Parker Family'	1,800	Woodbury	Lennen & Mitchell	Blue	Sunday, 9:15-9:30 p.m.
'Pause That Refreshes'	*6,000-7,000	Coca-Cola	D'Arcy	CBS	Sunday, 4:30-5 p.m.
Drew Pearson	750	Serutan	Raymond Spector	Blue	Sunday, 7-7:15 p.m.
'People Are Funny'	3,000	Wings	Russell M. Seeds	NBC	Friday, 10-10:30 p.m.
'Portia Faces Life'	2,000	General Foods	Benton & Bowles	NBC	Monday-Friday, 5:15-5:30 p.m.
Dick Powell	1,500	Campana	Aubrey, Moore & W.	NBC	Saturday, 10:15-10:30 p.m.
'Prudential Family Hour'	8,500	Prudential	Benton & Bowles	CBS	Sunday, 5-5:45 p.m.
'Ellery Queen'	2,200	Emerson Drug	Ruthrauff & Ryan	NBC	Saturday, 7:30-8 p.m.
'Quiz Kids'	2,500	Alka-Seltzer	Wade	Blue	Sunday, 7:30-8 p.m.
'Radio Reader's Digest'	11,000	Campbell Soup	Ward Wheelock	CBS	Sunday, 9-9:30 p.m.
Irene Rich	2,000	Welch	H. W. Kastor	CBS	Sunday, 6:15-6:30 p.m.
Tommy Riggs	3,250	Lever Bros.	Young & Rubicam	NBC	Friday, 10-10:30 p.m.
'Right to Happiness'	2,000	Procter & Gamble	Compton	NBC	Monday-Friday, 3:45-4 p.m.
'Road of Life'	2,300	Procter & Gamble	Compton	NBC	Monday-Friday, 11-11:15 a.m.
'Romance of Helen Trent'	2,000	Kolynos	B-S-H	CBS	Monday-Fri., 12:30-12:45 p.m.
'Saturday Night Serenade'	4,000	Pet Milk	Gardner	CBS	Saturday, 9:45-10:15 p.m.
Paul Schubert	1,000	Virginia Round	Duane Jones	Mutual	Monday-Fri., 10:30-10:45 p.m.
'Screen Guild'	8,500	Lady Esther	Pedlar & Ryan	CBS	Monday, 10-10:30 p.m.
'Second Husband'	2,000	R. L. Watkins	B-S-H	CBS	Monday-Fri., 11:15-11:30 a.m.
'The Shadow'	1,500	D. L. & W. Coal	Ruthrauff & Ryan	Mutual	Sunday, 5:30-6 p.m.
William L. Shirer	1,000	General Foods	Young & Rubicam	CBS	Sunday, 5:45-6 p.m.
Dinah Shore	1,700	Bristol-Myers	Pedlar & Ryan	Blue	Friday, 8:15-8:30 p.m.
'Singin' Sam'	700	Barbasol	Erwin, Wasey	Mutual	Tuesday, Thursday, 8-8:15 p.m.
Red Skelton	7,000	Raleigh	Russel M. Seeds	NBC	Tuesday, 10:30-11 p.m.
Kate Smith Hour	10,000	General Foods	Young & Rubicam	CBS	Friday, 8-8.30 p.m.
Kate Smith Speaks	2,500	General Foods	Young & Rubicam	CBS	Monday-Fri., 12 n.-12:15 p.m.
'Snow Village'	2,100	Procter & Gamble	Compton	NBC	Monday, Fri., 11:30-11:45 a.m.
Phil Spitalny	5,000	General Electric	B.B.D. & O.	NBC	Sunday, 10-10:30 p.m.
'Spotlight Bands'	12,000	Coca-Cola	D'Arcy	Blue	Monday-Sat., 9:30-9:55 p.m.
'Stage Door Canteen'	8,000	Corn Products	C. L. Miller	CBS	Thursday, 9:30-10 p.m.
Col. Stoopnagle	1,000	Schutter Candy	Roche, Wms. & C.	CBS	Sunday, 1:45-2 p.m.
	1,600	M-G-M	Donahue & Coe	Blue	Monday-Friday, 7-7:05 p.m.
'Story of Mary Marlin'	1,900	Procter & Gamble	Benton & Boyles	NBC	Monday-Friday, 3-3:15 p.m.
Raymond Gram Swing	2,500	Socony	J. Stirling Getchell	Blue	Monday-Thurs., 10-10:15 p.m.
'Take It or Leave It'	2,300	Eversharp	Biow	CBS	Sunday, 10-10:30 p.m.
'Telephone Hour'	*7,500-8,000	Bell Telephone	N. W. Ayer	NBC	Monday, 9-9:30 p.m.
'That Brewster Boy'	1,800	Quaker Oats	Ruthrauff & Ryan	CBS	Friday, 9:30-10 p.m.
'The First Line'	1,200	Wrigley	Arthur Meyerhoff	CBS	Thursday, 10-10:30 p.m.
'Thin Man'	3,600	General Foods	Benton & Bowles	CBS	Thursday, 8:30-8:55 p.m.
'Those We Love'	2,750	General Foods	Young & Rubicam	CBS	Sunday, 2-2:30 p.m.
John Charles Thomas	8,500	Westinghouse	Young & Rubicam	NBC	Sunday, 2:30-3 p.m.
Lowell Thomas	3,500	Sun Oil	Roche, Wms. & C.	Blue	Monday-Friday, 6:45-7 p.m.
Cal Tinney	750	Bayuk Cigars	Ivey & Ellington	Mutual	Mon., Wed., Fri., 8-815 p.m.
'Treasure Chest'	3,200	Lewis-Howe	Roche, Wms. & C.	NBC	Tuesday, 8:30-9 p.m.
'True or False'	1,000	J. B. Williams	J. Walter Thompson	Blue	Monday, 8:30-9 p.m.
'Truth or Consequences'	3,000	Procter & Gamble	Compton	NBC	Saturday, 8:30-9 p.m.
'Valiant Lady'	1,800	General Mills	Knox-Reeves	CBS	Monday-Friday, 10-10:15 a.m.
Rudy Vallee	*8,000-9,000	Sealtest	McKee & Albright	NBC	Thursday, 10-10:30 p.m.
'Vic and Sade'	2,300	Procter & Gamble	Compton	CBS / NBC	Monday-Friday, 1:30-1:45 p.m. / Monday-Fri., 11:15-11:30 a.m.
'Voice of Firestone'	3,500	Firestone	Sweeney & James	NBC	Monday, 8:30-9 p.m.
'Vox Pop'	2,500	Emerson Drug	Ruthrauff & Ryan	CBS	Monday, 8-8:30 p.m.
'Waltz Time'	2,500	Phillips Chem.	B-S-H	NBC	Friday, 9-9:30 p.m.
Fred Waring	12,000	Chesterfield	Newell-Emmett	NBC	Monday-Friday, 7-7:15 p.m.
'We Love and Learn'	1,300	General Foods	Young & Rubicam	CBS	Monday-Friday, 2:30-2:45 p.m.
'We, the People, at War'	4,000-4,500	Gulf Oil	Young & Rubicam	CBS	Sunday, 7:30-8 p.m.
'When a Girl Marries'	2,100	General Foods	Benton & Bowles	NBC	Monday-Friday, 5-5:15 p.m.
Walter Winchell	5,000	Jergens	Lennen & Mitchell	Blue	Sunday, 9-9:15 p.m.
'Young Dr. Malone'	1,800	General Foods	Benton & Bowles	CBS	Monday-Friday, 2-2:15 p.m.
'Young Widder Brown'	1,800	Phillips Chem.	B-S-H	NBC	Monday-Friday, 4:45-5 p.m.
'Pepper Young's Family'	2,200	Procter & Gamble	Pedlar & Ryan	CBS / NBC	Monday-Friday, 2:45-3 p.m. / Monday-Friday, 3:30-3:45 p.m.
'Your Hit Parade'	11,500	Lucky Strike	Foote, Cone & B.	CBS	Saturday, 9-9:45 p.m.

* Depends on salaries of guest stars. † Lump sum of $250,000 paid for season of 16 broadcasts covering time, opera, commentator, etc.

New Can. Shortwaver Held Up By Priorities

Ottawa, Feb. 2.

The Canadian Broadcasting Corp. is having priority trouble with its new $800,000 shortwave station to be built on the east coast. Although the beamer was supposed to play a lead in international propaganda show, it may not get started until after the war.

Government authorized construction of the 50,000-watt station at an east coast location and arranged top priorities, but it seems the army has super-top priorities and the CBC so far only has plans and hopes.

'RENFRO' GETS SPONSOR

'Renfro Valley Folks,' rural serial, is being sponsored, starting yesterday (Tuesday), over a CBS network of 18 southern stations by Ballard & Ballard Co. of Louisville.

Henri, Hurst & McDonald is the agency.

MICHAEL M. ENZER
Theatrical Taxes Prepared
Certified Public Accountant
19 West 44th St.
New York MUrray Hill 2-3229

WHAT MAKES BETTY RANN?

PAYROLL TRAFFIC

New York City—Robert DeHart, formerly with WKRC, Cincinnati, and WEEI, Boston, has joined the CBS engineering department as assistant to Guy Hutchinson, chief engineer. Philip Goulding, recently with WEEI, has joined the CBS announcing staff.

St. Louis—Ray Periandre, accordionist with the Buckeye Four on Shady Valley Folks program over KWK and Mutual, suffered fractured wrist via a fall on an icy walk.

Harry McTigue, former sportscaster, has been elevated to WLOL assistant manager in charge of production. He and Elmer Westmoreland, who is the station's sales manager, divide the former duties of Wally Hustad and Jack Hirschboeck. Hustad resigned to go with the Red Cross overseas and Hirschboeck went with Knox-Reeves agency.

Golenpaul Loses

Continued from page 29

$100,000 damages from George Washington Hill, American Tobacco prez, charging violation of contract, still stands, with court ruling solely on restraint order.

Justice Shientag stressed the point that the irritation of 'Info' listeners on the repeated use of the teaser would tend to be directed not so much against Golenpaul as against the program's sponsor.

'Info' winds up for Lucky Strike Friday (5), switching over to Heinz Products Feb. 15. New American Tobacco show, 'Old Time Hit Parade,' which will air from Carnegie Hall, bows in Feb. 12 on NBC.

'The plaintiffs,' the court ruled, 'contend that the slogan used by the sponsor is 'something low, vulgar and offensive.' If that were so this court would have no hesitancy in enjoining its continued use. I am unable, however, to find that to be so.'

An interesting sidelight on the Golenpaul-Lucky Strike tiff is the fact that despite the cig's 'irritation' blurbs, of which he complains, the 'Info' program has tied its all-time high rating, 16.9. This figure is based on checks by the Co-operative Analysis of Broadcasting for Jan. 8 and 22. The two previous times that the program reached that level was October, 1941, and November, 1940, while Canada Dry was sponsoring it on the Blue.

5000 WATTS
DAY AND NIGHT
The Intermountain Territory
Is On the March!
Get in step—with
NBC's Parade of Stars
over this station
KDYL
The Popular Station
JOHN BLAIR & COMPANY
National Representatives
SALT LAKE CITY
UTAH'S ONLY NBC Station

Inside Stuff—Orchestras-Music

Both Frankie Masters and Tommy Tucker's orchestras ran into an unexpected dimout last Friday and Saturday nights at the University of Richmond, Richmond, Va. Due to last week's storm ripping out wire poles, the auditorium and most of the city were in complete darkness, and Masters and Tucker played the dates in the light of lanterns, small arc lights, etc. Masters worked Friday and Tucker Saturday.

These bookings were a bit unusual. While Masters was in Richmond on Friday, Tucker was at VPI, Blacksburg, Va., and the following night they simply changed bandstands. Due to the storm an attempt was made to ease the load of traveling by switching the Saturday dates and having each outfit remain in the same place two consecutive evenings. Travel eased, however, and they played the dates as booked.

Several executives of small town AFM locals are currently helping to relieve the shortage of name band musicians by keeping some N.Y. managers posted on jobless musicians in their jurisdiction. This, of course, serves a double purpose in that it also keeps local unemployment at a minimum.

They explain in letters that many taverns, roadhouses, etc., have shuttered due to transit problems, throwing musicians out of jobs, and that they have so many trombonists, so many drummers, etc., capable of filling name band posts.

N. Y. Pennsylvania hotel's Cafe Rouge looked and sounded like the scene of a college prom late last Thursday (29) night. Around midnight room was overrun by two parties of approximately 50 youngsters each, from Bayonne and Demarest, N. J., high schools. They kept the room in a constant uproar with school yells and songs, aimed at each other from opposite balconies, and cheered everyone and everything at the slightest provocation.

Charlie Spivak closes at the Penn Saturday (6) evening, being replaced Monday (8) by Jimmy Dorsey.

Abe Lyman received so many postcard and letter complaints at the Lincoln hotel, N. Y., during his first week there that he has changed his theme tune back to 'California Here I Come.' Since the leader had entirely rebuilt his organization he thought it best to use a new theme, 'In the Blue of the Evening,' which also tied in with the Lincoln's Blue Room.

Gist of the missives was that it didn't seem like the same Lyman without 'California.'

Saul H. Bornstein's trip to the Coast touched off sundry rumors as to the reason for the Berlin, Inc., g.m.'s trek. So far he hasn't, as yet, seen his partner, as Irving Berlin is now in Frisco with 'This Is the Army.' Incidentally, the songsmith's laryngitis necessitated his working through a mike in order to be heard out front.

It was recently noted that Rudy Vallee was in the Merchant Marine and Buddy Clarke in the Navy. To keep the records straight, Vallee is in the Coast Guard and Clarke in the Merchant Marine. Errors were made in a 'Variety' compilation of bandleaders in service.

Sidney Kornheiser, general manager of Famous Music Corp., last week reported that 'Praise the Lord and Pass the Ammunition' has sold 458,620 sheetmusic copies.

30-Show Limit for Dorsey at Roxy Disturbs Rival B'way Bandfilmers

Other facets of the Jimmy Dorsey band deal at the Roxy, N. Y., besides those made known last week, continue to create much discussion in the trade. More disturbing to theatre operators even than the $12,500 weekly salary Dorsey will get at the Roxy is the limitation of 30 shows per week in the contract, with the Roxy agreeing to pay Dorsey's musicians, but not Dorsey, pro rata over that number of performances.

American Federation of Musicians' Form B contract sets a limit of 28 shows weekly, but over that number the bandleader pays his musicians pro rata in other theatres. The Roxy, by agreeing to pay the overage, is thus setting a precedent that's not only costly to theatres, but also probably another lure in weaning away bands from its major Broadway competitors, the Strand and Paramount.

[Roxy over the past weekend closed deal for another important stage attraction, Grace Moore. Details on page one this issue.]

The figures on Jimmy Dorsey's contract for the Roxy do not tell the entire story of his renumeration when he plays there for four weeks beginning some time in April. Plus the $12,500 weekly salary for the band, it has been verbally agreed by the theatre operators (A. J. Balaban and Jack Partington for 20th Century-Fox) to pay the bandleader a bonus at the end of the engagement. The amount of the bonus will be left to the Roxy management and will be dependent on the business the house does when Dorsey plays there. As yet, the house is not certain what picture it will get from 20th-Fox for the Dorsey date.

May Cost Over $30,000

It's estimated that the Dorsey booking at the Roxy may cost that theatre over $30,000 the first week for the stage show alone. This is figured on the basis of $13,500 for the band (including cost of extra shows); $2,000 for Paul Ash's pit band; $1,500 for the 24-girl line and extras; $2,500 for additional acts; $800 booking office commissions (at the rate of 5% on all talent exclusive of pit band and line), and probably another $10,000 for production costs and stagehands. The remaining three weeks, with no production cost, the budget will be around $23,000.

The Guy Lombardo band show, which closed at the Roxy last night (Tuesday), is figured to have cost the house as high as $22,000 the first of the two weeks it played. Lombardo's band got $8,500 per week, with the Paul Ash band, the house chorus, the production, stagehands, etc., accounting for the difference. The second week the cost was probably around $15,000. An idea of how far the Roxy is going on its production budget can be gleaned from the current 'Basin Street Society'-Connee Boswell-Herb Shriner stage combo, with one set alone reputed to cost well over $5,000.

Miss Boswell's manager and husband, Harry Leedy, first got the consent of Bob Weitman, general manager of the Paramount, before booking the singer into the Roxy, but she's getting an increase of $500 over her previous Par salary to play the Seventh avenue deluxer. At the Par, where she was a regular for several seasons, Miss Boswell's last salary was $3,000 a week.

With the Roxy setting a maximum of 30 shows for the Dorsey crew, it's figured by other theatre operators that name bands and personalities will insist on similar stipulations in their bookings. Agitation for similarly favorable treatment from AGVA, which has a 36-show maximum in its basic agreement with theatres for all performers getting over $100 weekly, is also figured as inevitable. For AGVA performers getting under $100 weekly, theatres are supposed to pay pro rata over 30 shows. Thirty shows is the usual weekly average at the Roxy, but many more are played at the Paramount, Strand and State most weeks.

In last week's story on the Dorsey booking at the Roxy, the record bandfilm figure at the Paramount was misquoted. The Par's record is actually $113,500, set this past New Year's week by the combination of 'Star Spangled Rhythm' (Par) and Benny Goodman's band. At the Roxy the gross of the 'Black Swan'-Carmen Miranda show Xmas week was $114,500, and not $110,000 as quoted.

War Problem Shutting Morris' Cleve. Office

Because of the manpower shortage the William Morris agency will close its Cleveland branch office by the end of this week for the duration. Pat Lombard, who headed that base, will move to Chicago, while Cress Courtney will move to N. Y. from Chi.

Courtney, former band manager (Reggie Childs) was stationed in N.Y. for a short time before moving to Chicago.

HEIDT BIDDING UP MUSICIANS

Horace Heidt has stirred keen resentment among bandleaders and managers in the east by offering sharp salary increases to induce top-flight musicians to join him in California. He assertedly is offering guarantees of $250 and more to outstanding sidemen, apparently in an an attempt to construct a super-musical outfit to locate at the Trianon Ballroom, Southgate, Calif., which he is in the process of buying at a reported price of $110,000. His offers, it's alleged, are accompanied by the promise of no road work in the immediate future.

Top salary Heidt has agreed to pay was $400 for Tex Beneke, tenor saxist cast adrift months ago when Glenn Miller disbanded. However, this arrangement didn't last. Beneke is in the Navy. This deal cost Heidt considerable cash. Beneke signed Navy enlistment papers some time ago, but was not called for immediate service. He got the offer from Heidt and latter paid expenses to the Coast and, after playing with the band one day, Beneke got a call from the Navy to report for duty.

Couple weeks ago Heidt announced on a sustaining broadcast from the Trianon that he 'would pay travelling expenses to the Coast of any good musician who wished to join him, and who proved acceptable.' This is also an unheard of procedure.

Heidt has employed the same 'high-salary' methods on arrangers. He hired Bill Finnegan, writer for Andre Kostelanetz, at a reported $350 weekly.

ELLINGTON MAY EXTEND CONCERTS INTO SUMMER

Duke Ellington's Carnegie Hall, N. Y., concert of last week may be duplicated by a string of such playdates during the coming spring and summer.

William Morris agency, which books Ellington, is laying the groundwork for a tour through the east and midwest.

Boston Affair Big B. O.

Boston, Feb. 2.

Duke Ellington and his band brought out a capacity audience in excess of 3,000 to Symphony Hall Thursday night (28), notwithstanding the season's heaviest blizzard which had, by concert time, piled up a foot of snow outside the hall.

Ellington repeated almost verbatim the program of his N. Y. Carnegie Hall debut the previous week, and although he drew mixed notices from the music critics who covered, achieved a sensational success with the audience.

The concert, although originally announced as some sort of a Soldiers and Sailors benefit by the Younger Peoples Co-ordinating Committee, a colored association of Roxbury, was not listed as a benefit in the program, and further financial particulars have not been made available.

Petrillo-Agencies Thrash Out Band Problems, But No Immediate Decisions

Day-long meeting Monday (1) in N. Y. between the American Federation of Musicians' executive board and a committee of band agency executives produced no immediate results. Petrillo and his aides took under advisement, after six hours of discussion, three salient problems advanced by the agency men. Two of these were promulgated at last June's AFM national convention and the third, Form B, has been in existence since last May.

Through the all-day conclave Petrillo's attitude towards the agency people and their arguments was reported pleasant and patient.

The problems mulled were: Form B, which classifies all bandleaders as employes, thereby eliminating them from responsibility for social security, but which also places them in the position of having gross earnings limited by the $25,000 net law. This, in turn, injures the earning power of the agencies, since commission payments will be limited once leaders are forced to stop work after personally grossing $67,200.

Victory Tax, the way it's being handled, is another objection to Form B, but not so important comparatively. Theatres and other band buyers have, since Jan. 1, deducted the tax on the basis of the full sum paid a leader, less, of course, his musicians' salaries, and without recognition for such expenses as commissions, arrangement costs, transportation, etc. This is not as bothersome as the earnings restiction, since he can deduct the excessive payments from income tax obligations.

Squawk on Net Commish

Secondly, the agency men argued for cancellation of the rule which stipulates commissions be paid after transportation expenses, union taxes, etc., are paid on any booking. This rule has also cut into agency-earnings and, with Form B restrictions on earning power and the revenue loss from bands whose leaders have gone into service, could conceivably cripple agency operation.

Thirdly, the committee requested the dropping of the rule which forces an agency to guarantee the face value of a contract, i.e., if a date is booked for $1,000, and played, the leader must be paid that amount, either rightfully by the buyer of the band, or by the agency, if for some reason the former fails to pay off.

This rule has made agencies wary of doing business with operators they do not trust and, in some known cases, it has proven detrimental to the welfare of some smaller bands which need all work available, especially during the current times.

While all bandleaders are undoubtedly in accord with the committee's attempts to have the union jettison Form B, there may not be the same agreement on the other two counts, each of which has some bearing on their net earnings. However, these two rulings have not, in the past, been abided by completely. Many top bands do not deduct transportation, etc., before paying commissions. Some smaller bands are not paying that way either for the reason that they are not being charged commissions to the maximum amount allowed by the AFM. If they did deduct transportation, etc., the agencies would immediately increase their commission take to this maximum. It's six of one and half dozen of another.

Milton Krasney, general manager of General Amusement Corp., argued the agencies' case as chairman of the committee, beginning at 11 a. m. Monday at the Astor hotel, N. Y. Later the session moved to the AFM headquarters, where Jules Stein, president of Music Corp. of America, took over. Other attendees were from William Morris, Consolidated Radio Artists, Frederick Bros., with their attorneys.

Coast Confab

Hollywood, Feb. 2.

Bandleaders, perplexed by the Form B situation, discussed their problems at the Beverly-Wilshire hotel here last week with agency representatives. Jules Stein, prez of MCA, presided.

It's said meeting was for purpose of supplying Stein, who thereafter went east to attend meeting with AFM executive board, with arguments to present to Petrillo and his aides.

Spivak Only New Crew At Palladium in '43

Hollywood, Feb. 2.

Palladium dancery is set for the entire year with bands. On a recent trip east, Maurice Cohen, g.m. of the hoofery, closed for the following crews, all for six-week stands: Benny Goodman, opening Feb. 23, followed by Glen Gray's Casa Loma, Woody Herman, Sonny Dunham, Charlie Spivak, Stan Kenton, Jimmy and Tommy Dorsey and Harry James.

All except Spivak are repeating. Tommy Dorsey is current.

War Opens New Fields for Bands

Many orchestras of all classes are finding new work opportunities via fairly numerous paid bookings in war factories and, in some instances, at servicemen's training centers. Perhaps the most frequent of this type of band-buyer lately has been the factory owner, either celebrating the award of an Army-Navy 'E,' or simply staging entertainment for employes for morale purposes.

These factory events are staged in various ways. Some are spotted in large auditoriums with no admission to employes, with non-employes charged, however. Others are put on within factory walls. There's good money in such bookings, too, as attested by the $3,500 Phil Spitalny drew several weeks ago at a war production plant in Worcester, Mass. Another manufacturer has bought Richard Himber and Judy Kayne for a dance next week in the Armory (factory), Springfield, Mass. Others active are Singer Sewing Machine and Piper Aircraft.

The dates at servicemen's camps are fully paid for, too, usually out of a kitty set up by the men in uniform. Majority of these, however, are at training centers, where all men are officer-candidates, hence are better paid. Perhaps the most active in this group is Maxwell Field, Montgomery, Ala., air training center, which has bought a half dozen or more name outfits routed its way.

Universal Signs Eberle

Ray Eberle, former vocalist with Glenn Miller, now with Gene Krupa, has been signed to a film contract by Universal. He will be inserted into 'Trombone From Heaven,' musical soon to go into work.

It's not Eberle's first shot at film work; he was with Miller when that band made its initial picture for 20th-Fox.

Col. Holds Back Spivak Discs, Possibly In Retaliation for His Going to Victor

Columbia Records has stopped pressing back orders for Charlie Spivak records now on release, according to retail dealers and coin machine distributors in N. Y., who assert that the stoppage is the result of Spivak's switch to Victor Records. CRC officials in N. Y. refuse to comment, other than to say that 'The manufacture of Columbia Records is far behind demand. It makes little difference whether the output consists of Spivak, Harry James, Benny Goodman, or any other Columbia name, the point is records are being sold as fast as they can be made.'

It's known that Columbia has a half-dozen or more Spivak sides it hasn't released, but none are on future schedules. It's possible they're being saved to oppose Spivak's initial Victor releases, which, of course, cannot be made or issued until the current record controversy is settled. If the latter is not settled quickly (AFM head Petrillo promised during the recent Senate committee that he would attempt to work out a settlement offer during the current executive board meeting), Spivak can be hurt seriously without a recording on the market. He leaves the Pennsylvania hotel, N. Y., Saturday (6) and doesn't locate with broadcast time for a while.

Spivak signed with Victor about two weeks ago, turning down a Columbia renewal.

Herman Great $21,000, Cleve.; Marx Solid 23½G, Chi, Lombardo 55G, N. Y.

(Estimates for This Week)

Charlie Barnet, Indianapolis (Circle; 2,800; 30-40-55)—With 'Over My Dead Body' (20th), others, on stage. Satisfactory $14,000 take, with stage acts credited with helping.

Les Brown, St. Louis (Ambassador; 3,000; 30-40-50)—With 'Meanest Man in World' (WB). Average $14,500.

Cab Calloway, Newark (Adams; 1,950; 25-40-65-75-99)—With 'Traitor Within' (Rep). Great $21,000, band packing 'em in despite adverse weather conditions.

Jimmy Dorsey, Boston (RKO Boston; 3,200; 44-55-65-75-85)—With 'Time to Kill' (RKO), others, on stage. Band is pulling most of load, going to big $28,000, best in weeks here.

Duke Ellington, Providence (Metropolitan; 3,200; 30-55)—Plus 'Criminal Investigator' (Mono). Strong $9,000 for three days, solely on band.

Woody Herman, Cleveland (Palace; 3,700; 40-60-70)—Plus 'Quiet Please, Murder' (20th). Great $21,000, almost entirely on band's draw.

Sammy Kaye, New York (Strand; 2,756; 35-55-75-85-99-$1.10) — With 'Yankee Doodle Dandy' (WB), picture being in sixth week, Kaye on second. Biz holding nicely at $35,000 or little better. Kaye holds over with 'Casablanca' (WB) which starts Friday (5).

Guy Lombardo, New York (Roxy, 5,886; 40-55-65-75-85-99)—With 'China Girl' (20th). Completed 14-day run last night (Tuesday), getting okay $55,000 on second session.

Johnny Long, New York (Paramount; 3,664; 35-55-75-85-99-$1.10)—With 'Star Spangled Rhythm' (Par). On week ended last night (Tuesday), fifth for picture and first for Long, near $60,000, very big. Long begins second week today (Wednesday) and booked for total of four.

Jimmie Lunceford, Pittsburgh (Stanley; 3,800; 30-44-55-66)—With 'Andy Hardy's Double Life' (M-G). Band has always done okay here and much stronger screen support than usual. Bang-up $21,500, considerably above WB deluxer's recent average.

Chico Marx, Chicago (Oriental; 3,200; 28-33-44-55) — Plus 'London Blackout Murders' (Rep). Solid $23,500, largely on the orchestra.

Lucky Millinder, Omaha (Orpheum; 3,000; 20-40-55-65) — With Four Inkspots and 'Invisible Agent' (U). Big $12,000 or slightly better, with Inkspots getting plenty of credit.

Jan Savitt, Philadelphia (Earle; 2,768; 35-46-57-68-75)—Plus 'Night to Remember' (Col) and Nicholas Bros., others, on stage. Fair $21,500.

Griff Williams, Chicago (Chicago; 4,000; 35-55-75)—With 'Glass Key' (Par). Fine $48,000, with draw about evenly divided.

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country, as reported by operators to 'Variety.' Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)

1. There Are Such Things (10) (Yankee)	Tommy Dorsey	Victor
2. Moonlight Becomes You (6) (Famous)	Bing Crosby	Decca
3. I Had Craziest Dream (9) (BVC)	Harry James	Columbia
	Tony Martin	Decca
4. Why Don't You Fall Love (12) (Harms)	Connee Boswell	Decca
	Dick Jurgens	Okeh
5. Brazil (2) (Southern)	Jimmy Dorsey	Decca
6. I Heard Song Before (2) (Morris)	Harry James	Columbia
7. Mr. Five By Five (14) (Leeds)	Andrews Sisters	Decca
	Freddie Slack	Capitol
8. Dearly Beloved (11) (Chappell)	Alvino Rey	Victor
	Glenn Miller	Victor
9. When Lights Go On (15) (CLP)	Vaughn Monroe	Victor
	Les Brown	Okeh
10. Why Don't You Do Right (1) (Mayfair)	Benny Goodman	Columbia

OTHER FAVORITES

(These records are directly below first 10 in popularity.)

Moonlight Mood (Robbins)	Kay Kyser	Columbia
Touch Texas (Southern)	Freddy Martin	Victor
So Nice Come Home To (Chappell)	Dinah Shore	Victor
	Dick Jurgens	Okeh
Can't Get Out This Mood (Southern)	Kay Kyser	Columbia
	Freddy Martin	Victor
There'll Never Be Another You (Mayfair)	Sammy Kaye	Victor
If I Cared Little Less (Feist)	Inkspots	Decca
Star Spangled Banner Waving (Miller)	Elton Britt	Bluebird
Here Comes Navy (Shapiro)	Andrews Sisters	Decca

ATTENTION BRITISH MUSICIANS

The Department of National Service Entertainment has arranged to include musicians in the British volunteer scheme for service in the United Kingdom and overseas. Suitable applicants will be employed for the duration, at salaries ranging between £3 and £10, plus expenses, and will be furnished round trip passage.

For information, address the New York ENSA Committee, 137 West 48th Street, New York City.

GENE KRUPA DRAWS $2,100 AT OMAHA HOP

(Estimates)

Joseph Bednareks (Ritz B., Bridgeport, Conn., Jan. 31) Ritz has taken to using territorial bands Sunday nights and is doing well with them. This outfit, from Wilkes-Barre, Pa., drew 1,291 people at 75c, fine.

Gene Krupa (Chermot B., Omaha, Jan. 27). On way from coast to Chicago Krupa drew 2,100 at $1; good.

Joe Marsala (Totem Pole B., Auburndale, Mass., Jan. 31). First time here, Marsala bucked heavy snow and transportation problem and got 800 dancers at $1.45 couple for $580. Previous evening, Dol Brissette, localite, played to same number people, same prices.

Mack Gordon Off Payroll; Warren-Robin Team Up

Hollywood, Feb. 2.

Mack Gordon has been taken off the payroll at 20th Century-Fox for leaving the studio to go east to visit his wife. Goes back on salary when he returns.

Gordon's writing partner, Harry Warren, now teamed with Leo Robin for score of 'Girls He Left Behind.' Understood it's to be a permanent partnership.

Band Bookings

Les Brown, Feb. 26, Penn State, State College, Pa.; March 10 or 17, Paramount theatre, New York.

Bobby Sherwood, Feb. 5-6, Raymor B., Boston; 7, Shubert theatre, New Haven, Conn.; 12-14, Windsor theatre, Bronx, N. Y.

Richard Himber, Feb. 9, Armory (factory), Springfield, Mass.

Shep Fields, Feb. 12, four weeks, Beverly Hills C. C.

Will Osborne, Feb. 9, four weeks, Terrace Room (Frank Dailey's), Newark, N. J.

Tiny Hill, Feb. 25, Curve Crest B., Muskegon, Michigan; March 2, Fairway Rink B., Sandwich, Mich.; 5, Modernistic B., Clinton, Ia.; 7, Paramount theatre, Hammond, Ind.; 8, Lakeside B., Guttenberg, Ia.; 9, Crystal B., Dubuque, Ia.

Fletcher Henderson, Feb. 6, Jam Room B., Milwaukee; 13, Armory, Kokomo, Ind.; 21, Trianon B., Toledo, O.; March 6-19, Kenmore hotel, Albany, N. Y.; 22-April 4, Madrid B., Louisville.

Jimmie Lunceford, Feb. 12, Dixieland, Lexington, Ky.; 13, Memorial Hall, Springfield, O.; 16, Bell's Hosiery Mill, Suffolk, Va.; 17, Memorial Aud., Raleigh, N. C.; 19, South Street Casino, Orlando, Fla.; 20, Coliseum, Orlando; 21, Harlem Square Club, Miami; 22, Trianon B., Fort Lauderdale; 23, Apollo Aud., Tampa; 24, Pier Casino, Daytona Beach; 25, School Gymnasium, Brunswick, Ga.; 26, Aud., Augusta, Ga.

Christensen in Army

Howard Christensen, band manager, and partner of Arthur Michaud, will be inducted into the Army late this week or early next. He follows Dick Jurgens, whom he co-managed, who went into service two weeks ago.

Christensen is married, but childless.

Bands at Hotel B. O.'s

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 p.m.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price. Compilation is based on period from Monday to Saturday.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Ray Heatherton*	Biltmore (300; $1-$1.50)	40	800	26,375
Hal McIntyre*	Commodore (500; $1-$1.50)	1	1,550	2,925
Lani McIntire*	Lexington (300; 75c-$1.50)	51	1,625	79,400
Sonny Dunham*	New Yorker (400; $1-$1.50)	4	2,150	8,250
Charlie Spivak	Pennsylvania (500; $1-$1.50)	6	3,450	23,000
Guy Lombardo	Roosevelt (400; $1-$1.50)	16	1,600	21,500
CarmenCavallero*	Waldorf (550; $1-$2)	3	2,200	7,700
Abe Lyman	Lincoln (275; 75c-$1)	2	1,275	3,300

** Asterisks indicate a supporting floor show. New Yorker and Biltmore have ice shows; Waldorf co-headlines The Hartmans, Tito Guizar and Cavallero. † 3 days.*

Chicago

Joe Reichman (Empire Room, Palmer House; 750; $3-$4.50 min.). Extra tables to take care of crowds drawn by Hildegarde; 6,184 people last week.

Art Kassel (Walnut Room, Bismarck hotel; 300; $1.50-$3.50 min.). Kassel's popularity keeps business flowing evenly. Drew 1,800 past week.

Neil Bondshu (Mayfair Room, Blackstone hotel; 250; $2.50 min.). Withdrawal of Morton Downey Tuesday (26) because of illness brought reservation cancellations, whittling patronage for week to around 1,400.

Jerry Wald (Panther Room, Sherman hotel; 950; $1.25-$2.50 min.). Wald did good job. Gene Krupa opened Saturday (30); 5,100 last week.

Russ Morgan (Marine Room, Edgewater Beach hotel; 1,100; $1.25 min.). Continues to draw well and please all; 2,000 tabs last week.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). Martin weathered wet weekend with normal count; just inside 3,000.

Ozzie Nelson (Biltmore; 1,200; 50c-$1). Nelson helped to lusty 4,500 by nearby 'This Is Army' show.

St. Louis

Nick Stuart (Club Continental, Hotel Jefferson; 800; $1-$2 min.). Annual display of dress and suit makers offset bad weather that would have cut deeply into business. Total of 4,100 visited room during week. Weekend trade continues strong.

Boston

Harold Nagel (Oval Room, Copley Plaza; 350; $1 cover). Nagel with second week of Paul Draper (plus appearance of Walter O'Keefe on Friday during Draper's absence) bettered previous six days by 100, with 2,117 covers. Excellent biz also during dinner sessions.

Milt Herth (Colonial Room, Copley Plaza; 260; 50c-$1 cover). Herth showed up better on third week with 521 covers.

Jack Teagarden (Main Ballroom, Copley Plaza; 1,200; $1 cover). Teagarden played second date here in two months, to 820 covers. Ballroom is open to such dates only yhen not privately reserved.

Chick Floyd (Terrace Room, Hotel Statler; 450; $1 cover). Floyd rolls along merrily on long engagement, playing evenly to 850 customers over Friday-Saturday, only late nights, plus fine dinner trade.

Minneapolis

Edgar Drake (Minnesota Terrace; 500; $1-$1.50). First time here for band and it's well liked. Floor show act, Collette Lyons, drawing top billing. Other act, Monteros. Big 550 nightly average attendance.

Location Jobs, Not in Hotels

(Chicago)

Lou Brese (Chez Paree; 650; $3-$3.50 min.). Joe E. Lewis is packing 'em in here; 4,200 last week.

Gracie Barrie (Blackhawk; 500; $1.25 min.). Gracie Barrie, making her debut as an orchestra leader with Dick Stabile's band, had fine opening and was responsible for 3,800 last week.

(Los Angeles)

Tommy Dorsey (Palladium B., Hollywood, fifth wk.). Rain no harm to Dorsey; punched out another neat 23,000.

Horace Heidt (Casa Manana, Culver City, 11th wk.). Heidt not strong as he was last time. Managing around 3,000.

Noble Sissle (Trianon B., Southgate, Cal., sixth wk.). Sissle topped off run just this side 5,000 admissions. Jan Garber moves back in tomorrow (Thurs.).

Jan Garber (Casino B., Hollywood, sixth wk.). Garber's take was okay, just under 3,000. Johnny Richards replaces.

(Minneapolis)

Freddie Fisher (Happy Hour; 650; no cover or min.). Home grounds for 'Schnickelfritz' band. Enormous 1,000 average crowds per night.

Jonie Taps Resigns

Jonie Taps, general professional manager of Shapiro, Bernstein & Co., has resigned from the executive council of the contactmen's union.

He gave as his reason the pressure of business.

WHAT MAKES BETTY RANN?

Five Sock Hits

ALL HEADED FOR SMASHING SUCCESS

THE CANTEEN BOUNCE

I WISH, I WISH, I WISH

NEW SHOES (FROM NEW FACES of 1943)

FRESH OUT OF KISSES (AND FRESH OUT OF LOVE)

EXTRA JAMES MELTON'S STAR SONG

DON'T COUNT THE STARS (BY ROBERT STOLZ)

EDWARD B. MARKS MUSIC CORPORATION • Radio City • New York

Frank Hennigs, Gen. Prof. Mgr.

DISC BAN CLIPS SHEETMUSIC

NBC, CBS, Blue, Mutual Plugs

Following tabulation of popular music performances embraces all four networks—NBC, CBS, Blue and Mutual—as represented by WEAF, WJZ, WABC and WOR, N. Y. Compilation herewith covers week beginning Monday through Sunday, Jan. 25-31, from 5 p.m. to 1 a.m., and is based on data provided by Accurate Reporting Service, regular source for music publishing industry.

TITLE	PUBLISHER	TOTAL
There Are Such Things	Yankee	31
Roseann of Charing Cross	Shapiro	26
Daddy's Letter	Berlin	22
I Had Craziest Dream—†'Springtime'	BVC	22
A Touch of Texas—†'Seven Days Leave'	Southern	21
Moonlight Becomes You—†'Road to Morocco'	Famous	21
Brazil—†'Saludos Amigos'	Southern	19
Moonlight Mood	Robbins	19
Please Think of Me	Witmark	19
Taking a Chance on Love—†'Cabin in Sky'	Feist	19
You'd Be So Nice to Come Home To	Chappell	19
It Can't Be Wrong—†'Now Voyager'	Harms	16
That Old Black Magic—†'Star Spangled Rhythm'	Famous	16
I've Heard That Song Before—†'Yth on Parade'	Mayfair	15
There's an FDR in Freedom	Nationwide	15
Why Don't You Fall In Love With Me?	Harms	15
For Me and My Gal—†'Me and My Gal'	Mills	12
I Just Kissed Your Picture Goodnight	Crawford	12
When the Shepherd Leads the Sheep	BVC	12
Begin the Beguine	Harms	11
Constantly—†'Road to Morocco'	Paramount	11
*I'm Getting Tired So I Can Sleep	Army	11
There's a Ray of Sunshine	Lincoln	11
Don't Get Around Much Anymore	Robbins	10
That Soldier of Mine	National	10
Three Dreams—†'Powers Girl'	Remick	10
Blue Skies	Berlin	9
Hey Good Lookin'	Chappell	9
Someone Else's Sweetheart	Shapiro	9
As Time Goes By	Remick	8
Can't Get Out of Mood—†'Seven Days Leave'	Southern	8
If I Cared a Little Bit Less	Feist	8
There Will Never Be Another You—†'Iceland'	Morris	8
Weep No More My Lady	Dorsey Bros.	8
At the President's Birthday Ball	Famous	7
Beyond the Shadow of a Doubt	Robbins	6
I Don't Believe in Rumors	BMI	6
Manhattan Serenade	Robbins	6
Slender, Tender and Tall	Leeds	6
Tulips Are Talking	ABC	6
Babble-ee Babble-o	World	5
Every Night About This Time	Warock	5
Giddap Mule	Advance	5
It's Getting the Best of Me	Ambassador	5
Let's Get Lost—†'Happy-Go-Lucky'	Paramount	5
Let's Bring New Glory to Old Glory—†'Iceland'	Morris	5
Saving Myself for Bill	Chappell	5
Sentimental Feeling	Broadway	5
This Is Army, Mr. Jones—*'This Is Army'	Army	5
When the Lights Go on Again	CLP	5
Why Don't You Do Right	Mayfair	5

*†Filmusical. *'This Is the Army' publishing subsid.*

Grofe East for Toscanini's Playing of 'Grand Canyon'

Ferde Grofe has flown in from California to be present at the interpretation of his 'Grand Canyon Suite' by Arturo Toscanini and the NBC Synmphony Sunday (7). Composer arrived in N. Y. today (Wed.).

Toscanini's performance of the work is in line with his series of representative American melodies, begun earlier this year with George Gershwin's 'Rhapsody in Blue.'

Paul Webster and Harry Revel cleffed 'Glory Be,' 'Old Timer,' 'Sunbeam Serenade' and 'Hang Your Troubles on a Rainbow' for 'It Ain't Hays' at Universal. Score will be published by Variety Music, Inc.

Blau Due for Uniform

Victor Blau, who is in charge of copyright matters for the Warner Bros. music publishing group, is slated for induction by the Army when he returns from Hollywood Feb. 20.

Blau got a month's extension so that he could clear up some pending music matters at the Warner studios.

Morros Music Inc.'s

Los Angeles, Feb. 2.

Boris Morros Music Co. filed incorporation papers in Los Angeles County, listing 100 shares of capital stock.

Directors of the corporation are Boris Morros, Abe Frankl and Samuel Rheiner.

NEW TUNES MISS WAX BUILDUPS

The lack of phonograph recordings of new tunes has begun to show serious repercussions in the music publishing industry. The sale of sheetmusic on current songs has taken a sharp dive and publishers generally credit this situation to the fact that their channels for exploitation have been substantially curbed by the failure of their new numbers to get their customary lift from phonograph records.

The recording ban imposed by the American Federation of Musicians had up until recently affected the publishing industry in but one way, the loss of platter royalties. Now that the numbers recorded prior to Aug. 1, when the AFM's ban became effective, have pretty well run their public course, publishers are really starting to feel the consequences. Songs introduced without the benefit of recordings are proving tough to get going. Orchestra leaders have through the past 10 years geared themselves to use their recordings of new numbers as guides in determining the extent of their performance of such tunes over the air and on dance dates. Deprived of the aid of this gauge, the leaders find themselves somewhat uncertain as to how far they should go with a new song.

Music publishers agree that the network time available to them for the exploitation of new numbers, namely from 11:15 p.m. to 1 a.m., is not sufficient for the purpose of the industry and that the loss of the medium of phonograph records means a 50% reduction in the industry's exploitation sources.

ASCAP, Pubs Lose Suit Against Buff. Tavern

Buffalo, Feb. 2.

Infringement suit brought by ASCAP, Irving Berlin, Inc. and Shapiro - Bernstein, Inc. against Henry Roman, tavern proprietor of Dunkirk, was dismissed in Federal court when Judge John Knight held that the plaintiffs had failed to prove conclusively that four copyrighted songs were played at the tavern in May, 1940. Songs were 'Sweet Sue,' 'Just You,' 'Always' and 'Careless.'

'One of ASCAP's witnesses,' Judge Knight wrote in his opinion, 'admitted his inability to read music and that his familiarity with it was gained by listening to the radio and to records. He could not identify the bartender as a man or woman, and could not state positively whether the orchestra was visible from where he claimed he was sitting. His testimony was vague as to the number of bottles of beer he drank, he could not recognize members of the orchestra in the courtroom and was unable to testify whether the music was played by ear or from sheet music.'

BMI Gives Licensees 30% Rebate When Gross ($1,500,000) Exceeds Goal Set

Broadcast Music, Inc., is issuing a rebate to its station licensees. Under the authorization of its board of directors, which met last week, BMI is advising all its 800-odd broadcast licensees that they may deduct 30% from the fees due the music organiza for the month of January. BMI explained that the decision to rebate was made after it had discovered that the receipts from blanket and other licenses was much more than had been anticipated. The broadcaster-owned music setup had expected to take in $1,200,000 for 1942, but the accumulative collections came closer to $1,500,000. The rebate, it was explained further by BMI, is strictly in the nature of an experiment.

BMI also dislosed last week that it proposes to make its subsidizing of jaunts to New York by station program directors a permanent thing. The directors will be brought into New York in two shifts of 15 each a month and given a general orientation course on BMI music matters. During the stay the station men will meet with some of BMI's affiliated publishers.

ASCAP has had Bob Murray out in the field for the past two months calling on stations and giving their program staffs an orientation course on ASCAP music. BMI reversed the process by recently trying out the idea of bringing such station employees to New York.

Publishers' List Best Sellers

Week of Jan. 31

There Such Things	Yankee
Moonlight Becomes	Famous
Lights Go On Again	CLP
Craziest Dream	BVC
Fall in Love	Harms
Me and My Gal	Mills
Heard Song Before	Mayfair
Nice To Come Home	Chappell
Brazil	Southern
Roseann of Charing	Shapiro
Army Air Corps	Fischer
Dearly Beloved	Chappell
Moonlight Mood	Robbins
Star Spangled	Miller
Think of Me	Witmark

SONGSHEET MAGS IN LEGAL TIFF ON FORMAT

The fight between the songsheet magazines, 'Song Hits' and 'Hit Parader,' came to public attention last week when counsel for the two publications appeared before Justice Carrol Walter in the N. Y. supreme court to argue a technical point. Lyle Engel, publisher of 'Song Hits,' is suing the Charlton Publishing Co., which puts out 'Hit Parader,' for $50,000 and an injunction on the grounds of unfair competition. Justice Walter granted Engel's request to examine the defendants before trial.

Named with Charlton as defendants are John Santangelo, Edward Levy, Arthur Krass and Leopold V. Eastman, all alleged to be connected with the publishing firm. Also named by Engel are the Fawcett Distributing Corp. and the Fawcett Publishing Corp., as distributors of 'Hit 'Parader.' In his complaint Engel charges that the Charlton group copied the style, type and arrangements of 'Song Hits' for their 'Hit Parader.' Engel and Charlton have exclusive tieups with various music publishers for the lyric publication rights of new and old songs.

Republic Reduces, Letting Out Weizel and Howard

Republic Music Co. and its subsidiary, World Music, reduced personnel last week to one man, letting Murray Weizel, professional manager, and Jack Howard, contact man, out. Frankie Abramson remains.

Weizel was made professional manager only a few months ago. Firm is joinly owned by Sammy Kaye and his manager, Jim Peppe.

SARNOFF FORMS PARADE

Lew Sarnoff, who at one time had an option to purchase the Green Bros.-Knight music catalog, has formed Parade Music Company.

Parade is affiliated with BMI.

Pubs, Printers Split Responsibility on Paper; Salesmen Cut Orders

The War Production Board has revised its order governing the use of paper by the music publishing industry. The new regulation splits the responsibility of adherence to the paper reduction between the music publisher and music printer. The printer is restrained from turning out more than 90% of the sheet music he printed in 1941, while the publisher must keep his output of folios and books down to 90% of what it was for 1941.

Several of the major publishers have already notified their salesmen on the road to cut down their stock orders from customers to a six-month supply. The previous practice was to take orders for a year's supply.

Marks' Hampton Buy

E. B. Marks has acquired the catalog of symphonic compositions introduced by Hampton Publications, Inc., New York. Transaction includes Hampton's Orchestra Library, Hampton's Miniature Arrow Scores and 'Music for Two Pianos (Four Hands.'

Marks will continue to carry the Hampton name.

The Perfect Hit Combination For Every Type Of Program!

Hit No. 1

MOONLIGHT MOOD

Lyric by Harold Adamson *Music by Peter De Rose*

Hit No. 2

DON'T GET AROUND MUCH ANYMORE

Lyric by Bob Russell *Music by Duke Ellington*

ROBBINS MUSIC CORPORATION 799 Seventh Avenue, New York, N. Y. Murray Baker, *Prof. Mgr.*

C. F. Zittel, Who Went From Hearst, To Cafes, to Publishing, Dies at 66

Carl F. Zittel, publisher of the defunct Zit's Theatrical Weekly, and before that a theatrical reporter and advertising solicitor for Hearst's N. Y. Journal, died Saturday (30) in New York from a heart ailment that had confined him to his home for six months. He was 66.

Starting as a newsboy, Zittel worked for brief periods on the N.Y. Morning Telegraph, Tribune and old Telegram and Mail before going with Hearst 33 years ago. On the Journal he combined vaudeville criticism with advertising soliciting. It was said that he received no salary from Hearst, but 40% of the business he brought in. Plus this, Zittel was a press agent on the side for several acts, from whom he received a percentage of their earnings. Eva Tanguay was among these.

While on the Journal Zittel devised the idea of grading vaude shows like horse-races, the top applause-getter supposedly being returned the winner. This was a feature in the Journal's Saturday theatrical section.

When Zittel was in his heyday with Hearst, Hammerstein's was the top vaudeville house in N. Y. Zittel always demanded the first seat in the first box from which to 'review' the shows. Thus the performers always knew when Zittel was in the house and naturally not surprised when he bounded backstage immediately after the performance.

In 1919, through Mayor John F. Hylan, a 'Hearst man,' Zittel got the license to operate the Central Park Casino. He held it for 10 years, up until 1929, when the then Mayor James J. Walker turned it over to Sidney Solomon. Zittel sued to regain the spot, where he made plenty of coin, but lost.

Zit's Theatrical Weekly was ostensibly a vaudeville tradepaper, started in the early 20's. Zit for a few years tried to pattern it after 'Variety,' but neither he nor his staff had the necessary savvy and Zit's became more a gossip than a trade sheet, headlinging lurid stories about Broadway and its habitues. The back page was given over to Zittel's 'editorials,' frequently ludicrous, such as hi spiece on how to clean a strawhat and his lament about the scarcity of 'lamb fries,' for which he claimed to have a sweet tooth, in restaurants.

Towards the finish of Zit's Weekly, when its advertising had dwindled to the vanishing point, Zittel kept his printing bill down to around $75 a week, which meant eight pages of text and a minute circulation, and took his entire staff off the payroll.

There's no estimate as yet on Zittel's estate, but intimates figure that he left a sizable sum. It's said that he had around $125,000 in life insurance and at one time had accounts in 19 different savings banks, with the total deposits ranging upwards of $50,000. His widow, Mrs. Martha Zittel, was known for her jewelry. When she was held up in her Riverside Drive apartment a few years ago, Zittel released the story to the dailies that the two colored thugs got away with $100,000 worth of baubles. Zittel had cancelled the insurance on the jewelry two weeks before the holdup, but there was an extension clause and Zittel tried to collect on that. The insurance company, however, disputed the $100,000 claim and demanded proof. Zittel had purchased the jewelry from Rosenthal's, Broadway shop, but the store's owner refused to testify that the jewelry was worth $100,000. Zittel never collected.

One of Zittel's last important acts as publisher of his weekly was to effect the return of Martin Beck into the RKO vaudeville scene. Zittel relayed reports to Beck of the supposed mismanagement of the vaude booking office and Beck returned and put in virtually an entirely new staff, including George Godfrey as booking head. This didn't last long, however, and later Zittel engaged Godfrey to book the Park Circle theatre, at Columbus Circle, with small-time vaudeville. Zittel was said to have lost around $10,000 in this venture before folding it.

There are no other survivors besides Mrs. Zittel. His only son, Carl, Jr., died 20 years ago at the age of 16.

Funeral services for Zittel were held Monday (1) at Riverside Memorial Chapel, with burial in Woodlawn Cemetery.

Attention British Vaudeville Artists

The Department of National Service Entertainment has arranged to include vaudeville artists in the British volunteer scheme for service in the United Kingdom and overseas. Suitable applicants will be employed for the duration, at salaries ranging between £3 and £10, plus expenses, and will be furnished round trip passage.

For information, address the New York ENSA Committee, 137 West 48th Street, New York City.

Downey Ill, Bob Hannon Replaces at Chi Hotel

Bob Hannon, en route to his Kansas City home for a rest, was pressed into service at the Blackstone hotel, Chicago, when Morton Downey was forced out by illness. Hannon remains there two weeks, then returns to the Roxy, N. Y.

Downey starts Feb. 19 on his Coca-Cola assignment with Raymond Paige, five times a week, mid-afternoons on the Blue.

Newark Solons Hedge On Frank Dailey Liquor License for New Nitery

Newark, Feb. 2.

Two-way deal between Frank Dailey, who opens his Terrace Room Friday (5) in the basement of the Mosque theatre, and Cyril R. Weber, who holds the liquor license for the building, was aired here Thursday (28) before the Newark Excise Board. Weber is seeking the board's indorsement in having his license made out to 'Frank Dailey's Terrace Room' instead of 'C. R. Weber, Inc.,

Board hedged about okaying the license for a multitude of reasons including fact that Dailey is shortly slated to appear before State ABC Commissioner Driscoll to answer charges against selling liquor to a minor and for operating the Meadowbrook Club, Cedar Grove, N. J., under a corporate name when he was the only stockholder. Tieup between Dailey and Weber calls for a management contract under which Dailey would get 6% of the total gross receipts with a minimum guarantee of $100 a week.

Also involved were the protests of the Newark Tavern Owners Assn., which complained that Dailey planned to operate a 'duration' dancehall and would eventually return to his Cedar Grove spot. Tavern men pointed out that Daily was setting an example that, if successful, would be followed by operators of other suburban niteries forced to shutter because of recent driving restrictions. The Chatterbox and the Flag Ship, on Route 29, both of which may be shifted to Newark, were cited as examples.

Chairman Daniel V. Costa, of the excise board, mentioned also that Newark Public Safety Director John B. Keenan is concerned about Daily's new dance spot, figuring venture would attract a large number of juves to the downtown area and would result in a flood of liquor sales to minors.

Dailey said that every precaution would be taken against selling liquor to minors. 'I served 4,000,000 people at the Meadowbrook in 12 years,' he said, 'and had only one charge against me. The system is foolproof if the kids don't lie.'

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Feb. 2.

Peter Turgeon, who summers here at Rock Ledge Lodge and last seen in 'Life with Father,' is now seeing life with Uncle Sam. He's stationed in California.

Lottie Hutchison, former vaude dancer and now the wife of Ed Lamy, ex-iceskating champion, just licked pneumonia. She's a native of Paterson, N. J.

Earle Larrimore, ex-Broadway legit actor, between rest periods produced the original skit by Stanley Richards' 'Hills of Bataan,' over local WNBZ. Plays are sponsored weekly by the Study and Craft Guild Radio Players. Larrimore's condition continues to improve.

Ben Anjima, who gave most of his spare time to further the welfare of members of the colony, was with the Pontiac theatre for over 15 years, is now in the army at Fort Niagara.

Ben Ressler, with the old-time vaude act, 'Youth,' chairman of the local salvage drive that collected 250 tons of scrap, a surprising big swag.

Folks getting their okay papers here can now get part-time work by writing the T. B. Society, Saranac Lake, N. Y. This is a government project.

Patients who have been given outdoor exercise at the Will Rogers are Patricia Edwards, Harry Feingold, Myron Tannenbaum, Patricia Mitchell, Carl Kern, William Chase, Harry Clifton and Robert Cosgrove.

Richard Puff progressing and looking forward to returning to his job with Mutual Broadcasting in Peekskill.

Roger Keene left the Rogers with O. K. papers to rejoin his family in Boston.

Herman Le Vine, of the Rogers Fund, weekended here.

Rufus Weathers still handing the gang laughs. He is on the mend.

Write to those who are ill.

A Night Club Chorine's Lament

'Show business is WONDERFUL'—the laymen say it's so,
But they never had to do a 2:30 show,
Or four weeks of rehearsals and opening night
When the gowns are heavy and the shoes are tight,
Or hang around from eight 'til four
Maybe sit at the bar with some old bore,
And sit and sit until curfew has rung
'Til the last dance is played and the last song is sung.

When four o'clock comes and we creep home to bed
We quickly undress and our prayers are all said,
Then fitful sleep until noon or so
And out of a dream comes a voice: 'Kids, let's go!'
We jump out of bed and we rush for the show'r
'Hurry you fool, you've hardly an hour.'
Gosh, I forgot we've a rehearsal today
With the bosses watching and acting blase,
You know the type who sit on their hands
And expect all the kids to be Sally Rands.

The first show is over and there's time to relax
Then the captain of the kids starts to make cracks:
'The Tango was lousy and the finale just stinks'
But nothing is said 'bout the hundreds of drinks
That the kids at the bar have guzzled and quelled
And how many roving hands have been held,
But don't get me wrong, folks, I love my job
And by the way, pal, watcha hear from the mob?

Jack Golden.

Watson Ill, Ink Spots Carry On as Threesome

Minneapolis, Feb. 2.

Ink Spots are working temporarily as trio instead of quartette because of illness of Deek Watson, member of act. Latter is in Detroit recovering from pneumonia.

The three boys carried on at Orpheum here last week without him and will fill other engagements similarily.

AGVA Fines 2 for Dates In Picketed Philly Nitery

Philadelphia, Feb. 2.

The American Guild of Variety Artists on Friday (29) fined two of its members for working in Kugler's Arcadia, which is being picketed by the American Federation of Musicians.

Beatrice Kay (not the Gay '90s singer) and Regini, dancers, were assessed $116 and $108, respectively, and warned that future infractions may cause their suspension from the union. AGVA also suspended the license of Joseph Hughes, vet agent, who had booked shows into the spot. Hughes has also been suspended by the Entertainment Managers Association (bookers), of which he is a former president.

Kugler's Arcadia (formerly the swanky Arcadia-International) was put on the unfair list by the AFM because the management refused to sign an agreement to permit only union bands to work there on club dates.

The Coast Guard Assn. last week cancelled a dinner scheduled for the Arcadia when many of its members refused to pass the picket line. (Virtually all members of the Coast Guard band carry musicians union cards). The affair was transferred to the Hotel Philadelphia.

5 New USO Tabs

Five additional tabloid troupes have been added to USO-Camp Shows, Inc., circuit, all of them teeing off Monday (1). New units all booked on short notice by Dave Schooler, CSI's Blue Circuit booker, brings to 40 the number of tab shows now playing army camps and navy stations throughout the country.

Originally known as sing-song units with only a few scattered performances, the tab troupes got into full swing last Nov. 23. Since then 35 new units have been added to the circuit, representing on of the major CSI contributions to soldier entertainment.

Acts comprising the five new tab units, each composed of five entertainers, and all set for indefinite engagements, are: (1) Bob White, Princess Zyeeda, 'Doc' Garcy, Iris Wayne, Bob Shapley; (2) Jack Waller, Doris Drew, Georgette Starr, Roy Douglas and Irving Harris; (3) Professor Backwards & Co. (2); Hal Haig, Grace Collins and Ralph Michaels; (4) Evelyn Wilson, Victor Lamont, Pearl Cassen, Sid Golden, Jack Snyder; (5) Mary Lou Lynn, Jim Penman, Len O. Gunn, Mitchell, with one still to fill.

Additional units now being lined up, with Jack Major, the 'Kentucky Colonel,' due in March 1.

Other Dates Slated For Latin Quarter Revue

Lou Walters' 'Latin Quarter Revue,' which plays Loew's State, N. Y., week of Feb. 25, has been booked into a number of vaudfilm houses throughout the east until April 2.

Deals were completed last week, with Miles Ingalls setting the booking at $6,500 weekly.

America's Newest Comedy Sensation

LENNY GALE

Just Concluded a Smash Engagement at BAKER HOTEL, DALLAS

'Gale's act calls for a novel mimic stunt, in which he frankly admits the use of a juke box to provide the vocal accompaniment and still manages to time his gestures and facial contortions so expertly that his audience happily insists on believing wee Bonnie Baker's lisping 'Oh Johnny' and Cyril Smith's suave 'Madrigal' are coming out of his throat. For the night diners and dancers, the young showman adds a series of celebrity impersonations.'

'By this time the Baker patrons are beginning to get the idea that Mr. Gale is an entertainer of versatility and he clinches the thought by tossing a virile baritone into the ring for a neat round of straight singing.'

—Dallas Morning News.

CURRENTLY
ORPHEUM THEATRE
WICHITA, KANSAS
With BONNIE BAKER

WEEK OF FEB. 5
TOWER THEATRE
KANSAS CITY, MO.

TWO WEEKS, OPENING FEB. 12
CLUB ROYALE
DETROIT, MICH.

TWO WEEKS
OPENING MARCH 19
GLENN RENDEZVOUS
CINCINNATI, OHIO

Recently Appeared on Theatre Tours With
RUSS MORGAN
LES BROWN
and ART JARRET

PERSONAL MANAGEMENT
HARRY GREBEN
Woods Bldg.
CHICAGO

MICHAEL M. ENZER
Theatrical Taxes Prepared
Certified Public Accountant
19 West 44th St.
New York MUrray Hill 2-3229

AGVA Heatedly Denies Inability to Pay Employees, Nixes Columnist's Report

Reports of financial chaos within the ranks of the American Guild of Variety Artists were again prevalent last week, with both national and N. Y. local execs quick to deny that its resources have become so depleted that AGVA was unable to pay off on a week's salary to five employees.

While admitting AGVA is 'far from affluent,' the execs took issue with report by N. Y. News columnist Danton Walker that the organization was delinquent in salaries, and offered to throw open the books of both the local and national offices to prove otherwise.

Further allegations, to the effect that Equity was disinclined to foot the latest bill in view of the fact AGVA is already indebted to it and the Screen Actors Guild for more than $70,000, were likewise branded as false.

The newest developments in the financial affairs of AGVA cropped up simultaneously with the arrival in N. Y. of Matt Shelvey, the new national administrator, who was the national rep for AGVA in Frisco. Shelvey is taking over the administrative and financial chores from Walter N. Greaza, who returns to his job as assistant executive secretary of Equity later this month, when Shelvey has fully assimilated his new duties. Greaza was on loan to AGVA from the 4 A's since last July.

Shelvey, plenty peeved over the Walker statement last week that AGVA couldn't meet its payroll, characterized it as a vicious, inexcusable attack. 'Our national treasury might be such that it stymies us from doing the things we want to do, but we're certainly not in such a panicky condition that we can't pay off our employees. We don't owe our help a single penny. Every one's been paid in full,' Shelvey said.

The new national director added that despite the handicaps facing AGVA, which, at the start of the year, reportedly had less than $1,000 in its treasury, his initial task would be to 'combat such propaganda' that AGVA is unable to meet its current expenses. 'We've got a job on our hands, and I intend to see it through,' he stated.

In the office of the N. Y. local of AGVA, there are, in addition to Dave Fox, local administrator, two office girls and five organizers. All of them, he said, have been paid to date. In the national offices there are, in addition to Shelvey and Greaza, three others serving in executive capacities and seven office aides. These, too, Shelvey maintains, have received their salaries.

Financial structure of AGVA has been in a precarious condition since its inception in July, 1939.

ROMBERG SETS OUT ON EXTENSIVE ROAD TOUR

Sigmund Romberg embarks tonight (3) on an extensive road tour with his concert troupe of 45 instrumentalists and vocalists. Opening concert tonight at the Norton defense plant, Worcester, Mass., will be troupe's only date in east.

Romberg unit has been booked solidly for five weeks of one and two-night stands on swing through the midwest, west and southwest, with engagement also slated for Winnipeg Feb. 17-18. Bookings set by William Morris agency.

Romberg troupe previously had several key city trpouts, including Pittsburgh and Cleveland.

Strand, B'klyn, Back To Vaude With 'Vanities'

After six months of straight films, Strand, Brooklyn, returns to vaudfilm policy Feb. 19, when Earl Carroll's tab version of 'Vanities' goes into the house.

'Vanities' unit is the same which played the State, N. Y., last week with 'You Were Never Lovelier' (Astaire-Hayward) as the pic house grossed $35,000 on the seven days. With the show in on a split over $30,000, Carroll walked off with $9,000 as revue's share.

'Vanities' now booked into vaudfilm houses until May 7, with dates in Philadelphia, Pittsburgh, Cleveland, Dayton, Toledo and Columbus set last week. Tab show then moves west. Bookings set by Miles Ingalls.

War's Inroads on Burley

Canton, Feb. 2.

Grand here, playing burlesque, has dropped out of Hirst circuit and starting this week is using Empire units, said to cost several thousand dollars less weekly.

Frank Bryan, managing director, hinted switch was due to decreased patronage, blamed largely on heavy induction of men in armed forces and peak operations at war plants here. Latter is making it almost impossible for workers to attend the shows.

While patronage has been off week days, biz has been holding up well weekends.

Fight Cleve. Nitery Curbs

Cleveland, Feb. 2.

Restaurateurs, Inc., and the Cleveland Night Club Owners Assn. are digging into their war chests to lobby against a proposed city ordinance which would subject all of the town's 193 niteries to a sweeping supervision.

Sponsored by Councilman Edward F. Stapleton, one of Cleveland's Comstockian crusaders, the move to license these spots for the first time is being ardently supported by bluenoses as well as the safety director of the police department.

Three factors that are giving reformers plenty of ammunition for their battle are (1) the recent Cocoanut Grove fire in Boston; (2) the immorality conditions exposed in court cases of five young femme jitterbugs reduced by cafe entertainers here last year, and (3) scandals kicked up by several racketeer-owned joints.

Under ordinance that was introduced in city council Monday (1) the police safety director would have the right to turn down an application for a nitery license if the owner or his financial angels are not of 'good moral character.' Ditto if a gin-mill, whether of high or low repute, does not comply with building, health and fire regulations. Anybody with a police record would not be allowed to operate a dance-and-dine spot.

Formerly Nixed AGVA, Pa. Cafes Now Seek Pacts Due To Transit-Talent Snags

Philadelphia, Feb. 2.

It's an ill wind—

For years the American Guild of Variety Artists has been trying to get roadhouses and niteries in upstate cities to sign closedshop agreements. But the small town nabobs have turned thumbs down.

Now, with transportation difficulties, the operators have been finding it almost impossible to buy acts—even non-union acts.

So they've appealed to AGVA for help. In the past two weeks more than a dozen spots in Reading, York, Lancaster and other towns in the area have voluntarily signed AGVA agreements, and more have written asking that forms be sent to them.

SECOND OAKLAND VAUDE HOUSE OPENING FEB. 18

Oakland, Feb. 2.

Joe Blumenfeld today signed contracts with Tommy Dorsey and Horace Heidt for appearances on the stage at the T. & D. theatre, which Blumenfeld and his partner, Clarence Laws, recently added to their local chain, which includes the Esquire, Roxie and Berkeley.

This gives Oakland its second stageshow house within a month, the Fox-West Coast recently installed vaude at the Orpheum.

According to Laws, the T. & D. will make no attempt to try continuous vaudeville but will book top bands if and when available. The new policy starts Feb. 18 with Alvino Rey, to be followed by Jan Garber.

Negotiations under way for Ella Logan to follow the Hartmans into the Waldorf's Wedgewood Room, N. Y.

Benny Davis Sets Lineup For New B'way Opening

Benny Davis will m.c. himself when he unfolds his Frolics Club, N. Y. nitery, tomorrow night (4) on the site of the old Beachcomber.

In addition to Davis, acts lined up for the new nitery's initial show include the Barry Sisters, trumpeter Leonard Sues and Millie 'Wacky' Wayne, singer.

LEON-EDDIE'S AGVA PEACE LOOKS SET

Settlement of the three-months-old dispute between Leon & Eddie's nitery, N. Y., and the American Guild of Variety Artists looked practically set yesterday (2), but despite a late afternoon huddle between the AGVA and nitery reps, inability to reach an agreement on several minor concessions still remained a stumbling block to completion of negotiations.

Reported that deadlock over salary differences and number of shows per week had been broken, with AGVA execs confident at the conclusion of yesterday's confab that all difficulties will be ironed out before the end of the week.

Prior to yesterday's conference, chief obstacle was the inability of the nitery and AGVA reps to reach an agreement on length of the new contract, with L & E's insistence on a two-year working contract the major bone of contention.

However, yesterday's talks over the conference table reportedly paved the way for an adjustment of that particular grievance, with indications that when negotiations are completed a one-year contract will prevail.

Dave Fox, head of the N. Y. local for AGVA, said Saturday (30) the union reps saw no reason for setting a precedent by signing with the nitery for two years, pointing out that all vaude and nitery contracts in the past have had a one-year maximum clause.

Fox contends it would be unfair to bind the nitery entertainers to the longer period in view of rapidly-changing conditions, particularly today.

AGVA reps negotiating for the new contract, in addition to Fox, include Walter N. Greaza, who is winding up as acting national administrator for AGVA now that Matt Shelvey has stepped into the post; Florence Marston, of the Screen Actors' Guild, and William Feinberg, secretary of Local 802, musicians' union. Leon (& Eddie) Enken and Moses Polekoff, attorney for L & E, represent the nitery in the huddles.

Terms of the wage and working conditions reportedly agreed on have not been disclosed, pending pacting of contract. Union originally asked nitery to signature a Class A pact calling for $45-$75 minimums and three shows a night, while the nitery countered with a $35-$60, four-shows-a-night offer.

Shelvey Maps Series of Conferences With AGVA Locals to Mull Problems

Expressing belief that the American Guild of Variety Artists can be strengthened into a 'good, solid organization,' Matt Shelvey, who has just taken over as AGVA's new national administrator, will huddle later this month in New York with all AGVA eastern local reps, including those from Pittsburgh, Boston, Philadelphia, Baltimore, Washington and other key cities.

Conferences will be the first of a series planned by Shelvey which eventually will take him into other parts of the country in a move to unify the AGVA setup. Next on the agenda, after the N. Y. conference, will be a confab in Chicago, where the national director will meet with local reps from that city, Cincinnati, Detroit, Cleveland and other midwest cities.

Chief object of the huddles, says Shelvey, will be to reach out to the rank and file of the AGVA membership throughout the country and to 'let them know just how strong the vaude unit's potentialities are.'

Shelvey, who came east to take over the national office after serving eight months as the local rep in San Francisco, says he'll devote his initial efforts to unification and a planned policy program for the entire AGVA setup. 'If I didn't feel it could be done,' he said, 'I wouldn't have taken on the job in the first place.'

'We accomplished much in San Francisco, and there's no reason why it can't be done the same way on a national scale. But it will require the united efforts of the entire membership.'

With Shelvey functioning in the N. Y. national office, Walter N. Greaza, who was acting national administrator, returns to his post in a couple of weeks as assistant executive secretary of Equity.

John Donoghue Ill

John Donoghue, national comptroller of the American Guild of Variety Artists, is in a serious condition in the New York hospital with an internal ailment.

When doctors decided last week a transfusion was necessary, Dave Fox, executive director of the N.Y. AGVA local, and Hazel Hunt, his secretary, responded. Each gave a pint.

Donoghue has been comptroller since AGVA's inception three years ago.

N. Y. City Fathers After 'Saloons'

New York councilmen are planning to launch a drive to enforce license, fire and building regulations on saloons and restaurants outside the recognized nite-club category providing any type of entertainment.

Attention of city fathers has been drawn to rapid increase of eateries, with a pianist and or one or two acts of vaudeville, which pay no theatre licenses.

Large number of hideaways lack proper exits and other facilities required under rules applying to theatres.

Rainbow Room, Grill Resume Feb. 15 As Private Lunch Clubs

Notices have gone out to business execs in Rockefeller Center, N. Y., that the now-shuttered Rainbow Room and Rainbow Grill atop the 65th floor will resume Feb. 15 as a private luncheon club. Both the Room and Grill, which operated as swank niteries for eight years, were closed Jan. 1 as 'non-essential to the war effort.'

Not decided yet whether outside interests will step in to operate the rooms, with decision expected by Friday (5). Otherwise, operation would be continued by Center Restaurants, Inc., subsid of Rockefeller Center, Inc., which previously operated the rooms both as niteries and private luncheon clubs. Reported chief difficulty in arranging lease with outsiders lies in furnishing the labor (waiters, kitchen help, etc.), with likelihood that regardless of who takes over operation, waitresses will be used for the first time.

New general manager for rooms still undecided as yet. John Roy, who was g.m. until the shuttering of the two niteries, left N. Y. last week to take up new duties with the War Production Board in Washington.

PAUL SMALL, AGVA SIGN FOR COAST 2-A-DAYER

Before departing for the Coast last week, Paul Small signed a contract with American Guild of Variety Artists for his straight two-a-day vauder, 'Big Time,' which opens at the Curran, San Francisco, March 1.

Slated as principals in 'Big Time' are Ed Wynn, Jimmy Durante, Frank Fay and Jane Pickens. Co-producer with Small will be Fred Finklehoffe, who produced 'Show Time,' current click at Broadhurst, N. Y., which Small booked.

Most of Henie Troupe To Coast; Some in 'Ice'

End of the Sonja Henie 'Hollywood Ice Revue' tour at Madison Square Garden, N. Y., last Wednesday (27) saw most of the skating contingent starting for the Coast the following day. Some of the talent, however, is going back into 'Stars on Ice,' Center, Radio City, notably Freddie Trenkler and Fritz Dietl. Former was the Henie Show's top comic, with the latter doing some skating of that type, plus his stilt specialty.

Two of the Four Bruises and one of the Rookies in 'Ice' have been called for Army induction. Both acts will remain in the show with replacements, necessary revamping being handled by William Burke, managing director of both skating shows. At least eight male line skaters of the Henie outfit are joining the Army ski brigade, in training out west. Some of the linegirl skaters are still in N. Y. for possible ensemble jobs with musical shows, all having formerly been dancers before going on ice.

Final count of the Henie show at the Garden was slightly more than estimated last week in 'Variety,' stated gross being $351,900 during the 10-day date. Chicago gross was higher, engagement there being 13 days. Total for the 47-day tour was given as $1,113,300.

'Ice Follies' 55G in Buffalo

Buffalo, Feb. 2.

'Ice Follies,' third and last icer here this season, grossed estimated $55,600, fair, for six shows at the Auditorium at $2.75 top last week.

Sara Ann McCabe, who has succeeded Josephine Huston in 'Show Time,' Broadhurst, N. Y., has been pacted for a 'run of the show' contract.

FBI Charges Cleveland Nitery Owner With Operating Food 'Black Market'

Cleveland, Feb. 2.

Joseph Hatton, owner of a downtown nitery, was picked up by the FBI after agents raided his home and discovered it was jammed with hoarded food and undeclared liquor.

Accused of running a 'black market,' Hatton is charged with having a secret cache of sugar, coffee, tea and canned foods amounting to nearly $10,000. Feds also claim they found a large enough quantity of liquor, on which the latest booze taxes had not been paid, to stock a nitery for a year.

During the same week the indicted impresario's brother, George N. Hatton, who also runs a cafe, was cited to liquor board for allegedly selling hooch to minors.

M. W. ('Buck') Schaffner, man of the exclusive, swank Mounds Club, is another being investigated by government agents who seized 400 cases of 'hot' high-grade whiskey belonging to the club after it was unearthed in a storage-house. Liquor had not been declared for tax increase purposes on Nov. 1, said chief fed alcohol agent, who also appropriated 62 cases listed as the property of Tommy McGinty, owner of Mounds.

Pic Players Guest-Tour With Camp Show Units

Jack Carson and Kay St. Germaine, film players, step into guest star spots for two weeks on the Ada Leonard All-American Girl Revue for USO-Camp Shows beginning tomorrow night (4) at Camp Adair, Oregon. Pair finishes at Lowry Field, Denver, Feb. 22.

Similar guest star appearances will be made by filmsters Albert Dekker and Marion Martin in the 'Hollywood on Parade' unit, pair bowing in Friday night (5) at Ft. Custer, Battle Creek, and winding up at Devon, Mass., Feb. 26.

LESTER SET FOR N. Y. STRAND

Comedian Jerry Lester booked into Strand, N. Y., for four weeks. Tees off latter part of Feb

Variety Bills

WEEK OF FEBRUARY 5

Numerals in connection with bills below indicate opening day of show, whether full or split week

Loew

NEW YORK CITY
State (4)
6 Grays
Martin Bros
Yacht Club Boys
Block & Sully
The Colstons
Dave Apollon

PITTSBURGH
Stanley (5)
'Salute to Hawaii'
WASHINGTON
Capitol (5)
Jeanne Bridgson
Pat Henning
Sallee Puppets
Rhythm Rockets

Paramount

NEW YORK CITY
Paramount (3)
Johnny Long Bd
Frank Sinatra
Moke & Poke
Radio Rogues
BUFFALO
Buffalo (5)
Tommy Tucker Bd
Rufe Davis
Paul Remos
CHICAGO
Chicago (5)
Wally Brown
Larry Adler
6 Willys
3 Samuels
DES MOINES
Paramount (5-8)
The Inkspots
Lucky Millinder Bd
Sister Thurpe
Peg Leg Bates
Gordon & Rogers
MIAMI
Olympia (3-6)
The Novellas
Keaton & Armfield
Johnny Faust
Arabella
Lorraine & Rognan
TOLEDO
Paramount (5-7)
Woody Herman Bd
Seller & Siebold
Val Irving

RKO

BOSTON
Boston (4)
Henry Busse Orc
Sally Rand
Erwin & Collyer
Dolly Dawn
Belett & English Br
(28)
Jimmy Dorsey Orc
Don Rice
Pops & Louie
CHAMPAIGN
Virginia (2-4)
G White's Scandals
CLEVELAND
Palace (4)
'Best Foot Forward'
(28)
Woody Herman Orc
Jackie Miles
The Debutantes
The Shyrettos
COLUMBUS
Palace (9-11)
Dick Rogers Orc
Patricia Bowman
Little Tough Guys
Jack Durant
The Smoothies
(2-4)
'Best Foot Forward'
DAYTON
Colonial (4)
Jimmie Lunceford O
(28)
Maj Bowes '43' Rev
ROCHESTER
Temple (29-31)
Henry Busse Orc
Jackie Green
3 Samuels
NEWARK
Adams (5)
Glen Gray Orc
3 Sailors
Dave Barry
Max & Gang
Casa Loma Quartet
PASSAIC
Central (5-7)
Duke Ellington Orc
Jigsaw Jackson
Lillian Fitzgerald
Patterson & Jacks'n
PATERSON
Majestic (4-7)
The Co-Eds
Midgie Fellows
Baron Nowak
Tom O'Neal
Stevens Bros & Bear
(8-10)
Canfield Smith
PHILADELPHIA
Carman (5-8)
Victor & Ruth
Southern Sons
(9-11)
Wilfred Dubois
Bobby Carr Co
Clemens Belling Co
Britt Wood
4 Earls
Fay's (5)
Louis Armstrong Bd
Big Time Cripp
2 Zephyrs
PROVIDENCE
Metropolitan (5-7)
Latin Quarter Show
STATEN ISLAND
Lane (5)
The Maxwells
Betty Austin
(1 to fill)
WATERBURY
Poli's (3-4)
'Salute to Hawaii'
WOONSOCKET
New Park (5-7)
Sammy Cohen
Ellen Mitchell
The Wallabies
(2 to fill)
WORCESTER
Plymouth (1-3)
Duke Ellington Orc
Jigsaw Jackson
Lillian Fitzgerald
Patterson & Jacks'n

Warner

NEW YORK CITY
Strand (5)
Sammy Kaye Orc
Don Cummings
Chris Cross
(29)
Sammy Kaye Orc
Sunny Rice
Ben Beri
PHILADELPHIA
Earle (5)
Vaughn Monroe Orc
Murphy Sis
Paul Winchell
Johnny Mack
(29)
Jan Savitt Orc
Rufe Davis
Nicholas Bros
PITTSBURGH
Stanley (5)
Shep Fields Orc
Shyrettos
Wesson Bros
(29)
Jimmie Lunceford O
Bob Howard
Mabel Scott
Miller Bros & Lois
Lee & Mort
WASHINGTON
Earle (5)
Roxyettes
The Barrys
Lime 3
(29)
Roxyettes
Bobby Wheeling
Romo Vincent
Carol King

Independent

NEW YORK CITY
Music Hall (4)
Thelma Kaye
Dave Mallin
Gautier's Bricklay's
Albert Gifford
Shayne & Armstr'g
Broadhurst (6)
George Jessel
Jack Haley
Ella Logan
The De Marcos
Berry Bros
Bob Williams
Con Colleano
Olsen & Shirley
Lucille Norman
Roxy (3)
Connee Boswell
Paul Lavalle Orc
Milton Cross
Betty Rann
Willis Kelly Co
Jesse & James
8 Co-Eds
Herb Shriner
Windsor (5-7)
Mitchell Ayres Orc
Benny Fields
Cordan & Sawyer
Henny Youngman
Charles Carrer
BROOKLYN
Flatbush (5-7)
John Kirby Orc
Alan Courtney
E Fitzgerald & 4 K
Jack Waldron
Billy & B Burnell
Marine (7)
Foley Sis
Elmer Cleve Co
(3 to fill)
Mayfair (6)
Foley Sis
Elmer Cleve Co
(3 to fill)
LONG ISLAND
Jamaica (4-7)
3 Galli Sis
Larry Collins
Joe May & M Green
Maryette Evans Co
Balzer Sis
Lynbrook (5-6)
Jean Bedini & Joe
Chesney & Worth
Leonard & Selig
(2 to fill)
Sunnyside (7)
Jean Bedini & Joe
Chesney & Worth
Leonard & Selig
(2 to fill)
ATLANTIC CITY
Steel Pier (7th only)
Victor & Ruth
Southern Sons
Alberto Torres Co
BALTIMORE
Hippodrome (5)
H King & Arlina
Oxford Boys
Buddy Clark
Johnny Burke
Cristiani
Maryland (5)
Pied Pipers
Cy Reeves
The Antelaks
Harry Savoy Co
The D'Ivons
State (4-6)
Kirk & Madeline
Joy Lynne
Capt. Tiebor's Seals
(7-10)
Cartier Sis
Ruth Urban
Anger, Beck & Rhea
BRIDGEPORT
Lyric (5-7)
Ciro Rimac Orc
Beatrice Kay
Stan Sheer
(1-3)
Vaughn Monroe Orc
Murphy Sis
Paul Winchell
Johnny Mack
ELIZABETH
Liberty (4-7)
The Great Lester
Eddie Manson
Faye & Mason
(1 to fill)
HARTFORD
State (5-7)
Jan Savitt Bd
4 Whitsons
Nicholas Bros
INDIANAPOLIS
Circle (5)
G White's Scandals
Boya Gifford
Peggy Anne Ellis
Lois Palmer
Helen Stuart
Don Sylvio Orc
Roberto Orc
Bill's Gay 90's
Ethel Gilbert
Harry Donelly
Charlie Ross
Bernie Grauer
Gay 90's Quartette
Cafe Life
Smith & Boyd
Don Tannen
Dmitri Matvienko
Kris Kay Orc
C. Codolban's Orc
Cafe Society (Midtown)
Golden Gate Quartet
Hazel Scott
B & E Kraft
Ellis Larkins Trio
Teddy Wilson Orc
Cafe Society (Village)
Baby Hines
Revuers
Albert Ammons
Pete Johnson
Georgie James Bd
Casbah
Reva Reyes
Else Houston
Del Torro
Paul Taubman
Don Maya, Orc
Casino Russe
Blanka
La Belle Alexia
Jascha Davidoff
George Sattan
Nadia & Sasha
Gypsy Chorus
Arlene
Bea Foley
Frances O'Connell
Marie Daley
Dorothy Mack
Marlene Francis
Paula Valera
Cerutti's
Bricktop
Garland Wilson
Ted Steele
4 Chanticleers
Chateau Moderne
Marron Dale
Dorothy Tanner
Terrace Boys
Club 18
Pat Harrington
Ann White
Al Stone
Frankie Hyers
Bud Sweeney
Carrie Finnell
Vince Curran
Diane Fontane
Hazel McNulty
Gaye Dixon
Jerry Blanchard
Joe Frisco
Gordon Andrews O
Frankie Froeba Orc
Club 51
Carol Horton
Johnny & George
Renee Villon
Steve Murray
Club 1-2-3
Roger Stearns
Myra Kingsley
Copacabana
Sophie Tucker
Cabot & Drosden
Walter Lang
Ted Shapiro
Fernando Alvarez
Hio Thompson
Olga San Juan
Martha Burnett
Ted Straeter Orc
Frank Marti Orc
Benny Davis'
Benny Davis
Leonard Seuss
Wacky Wayne
Barry Sis
Herman Hyde Co
Lucienne & Ashour
Eddie Eddy
Perlita
Virginia Mayo
Pedro Lopez
June Melva
Great Daniel
Emma Francis
Norine Robinson
Nellie Durkin
Billy Banks
Perry Bruskin
Roy Fox Orc
Sid Prussin Orc
Jimmy Dwyer's
Bobby Heath
Pat O'Shea
Bonby Parks Orc
Leonardo Orc
El Chico
Dorita & Valero
Marga Chiesa
Teresita Osta
Juan Jose Saro
Inca Indian Trio
Juanito Sanabria Or
El Morocco
Chauncey Grey Orc
Chiquito Orc
Andre Bodo
Charles Inwald
Famous Door
Frances Wayne
Red Norvo
Greenwich Village Inn
Cross & Dunn
Blair & Dean
Nan Houston
Mildred Ray Gls
Dinorah Orc
Irv. Carroll Orc.
Havana-Madrid
Hilda Salazar
Noro Morales Orc
Felipe De Flores
Pepita & Lucillos
Pablito & Lilon
Pepito Orc
Hickory House
Milton Page
Ancil Sweet
Jean Murray
Larry Bennett Orc
Hotel Astor (Columbia Room)
Jimmy Carroll
Cocktail Lounge
Dick Kuhn
Hotel Belmont Plaza (Glass Hat)
Rita Roper
Carey Twins
Martha Drew
Sally Urban
Frances Kaye
Ginya Lynn
Muriel Page
Joe Pafumy Orc
Hal Saunders Orc
Hotel Biltmore
Rudy Richards
Jimmy Carter
Hazel Franklin
Ray Heatherton Orc
Hotel Commodore (Century Room)
Commodorables
Tony Dexter
Four Lyttle Sis
The Stadlers
Buddy Harlowe Trio
Hal McIntyre Orc
Hotel Edison
Blue Barron Orc
Hotel Essex House (Casino on Park)
Nick D'Anugo Orc
Hotel Lexington (Hawaiian Rm)
Kahala
Talima
Momikat
Lani McIntyre Orc
Kea Lake
Leilani Jaea
Hotel Lincoln (Blue Room)
Vincent Lopez Orc
Hotel Waldorf-Astoria
Wedgwood Room
Tito Guizar
Hartmans
Mischa Borr Orc
Carmen Cavallaro O
Lounge Rest.
Michael Zarin Orc
Hotel Warwick (Raleigh Room)
Vicki George
Hurricane
Peter Birch
Robin Adair
Bob Kennedy
Isabelle Rolfe
Dorothy Keller
Quinto Tores
Thea Lind
Ducide Kerekgarto
Carola
Harmonettes
The Clymas
Al Gordon Dogs
The Gibsons
Ramon Monchito Bd
Dick Warren Orc
Iceland Restaurant
Danny White
Brady & Barton
Nils & Nadynne
Simpsons
Penn & Devon
Kiki
Les Kramer
Frances Miller
Linda Fagen
Jean Harvey
Jane Waring
Ted Eddy Orc
Angelo Orc
Don Julio's
Reuban & Alicia
Juanito Lopez
Manya Del Rey
Helenita Rivera
Senor Leon Orc
Jimmy Kelly's
Glenda Hope
Helen Holmes
Renee
Eleanor Russell
Monastirio Boys
Lorna Rhode
Rosita & Romero
Mona Chavez
Margaret Gray
Faith Arlen
Joe Capello Orc
Kelly's Stable
Leonard Ware 3
Madeline White
Ed Weiner
Dorothy Manners
Thelma Carpenter
Geo Woods Orc
La Conga
Diosa Costello
Miguelita Valdez
Machito Orc
Jack Harris Orc.
La Martinique
Jane Pickens
John Buckmaster
Larry Hurd
Los Gitanillos
Martiniqueens
Maxi Bergere Orc
Sonasses Orc
Latin Quarter
Mitzi Haynes
Toni & Mimi Worth
Seven Fredysons
Corinne & T Valdez
Abe Lyman Orc
Hotel Madison
Sonny Kendis Orc
Hotel McAlpin (Marine Grill)
Gladys Tell
Johnny Messner Orc
Hotel New Yorker (Terrace Room)
Sonny Dunham
Bob Russell
Ronny Roberts
Audrey Miller
Grace May
Bisselle & Farley
Hotel Park Central (Cocoanut Grove)
Bill Russell
Daro & Conda
Dell O'Dell
Lazara & Cast'lanos
Arturo Arturos Orc
Betancourt Orc
Bunny Howard
(Royal Palm)
Dell O'Dell
Jack Reynolds
Sandro Rosati
Bennett Green
Jerry Green
Bunny Howard
Hotel Pennsylvania (Cafe Rouge)
Charlie Spivak Orc
June Hutton
Gary Stevens
Stardusters
Hotel Pierre (Cotillion Room)
F & Elaine Barry
Nan Wynn
Myrus
Stanley Melba Orc
(Cafe Pierre)
Joy Lyons
Hotel Plaza (Persian Room)
Carol Bruce
John Hoysradt
Columbus & Carroll
Hotel Roosevelt
Guy Lombardo Orc
Walter Perner Orch
Hotel Savoy Plaza (Cafe Lounge)
Beverly Whitney
David Le Winter
Roy Ross Orc
Hotel Sheraton (Satire Room)
Adele
Jerri Blanchard
Hal Yates
Townsmen Orc
Hotel St. Moritz
Ford Harrison Orc
Dolores Del Carmen
Hotel St Regis (Iridium Room)
Ethel Smith Ens
Paull Sparr Orc
(Maisonette)
Bob Terry Orc
Freddy Miller Orc
Hotel Taft
Jerry & Turk
Harold & Lola
Clarissa
Hiberd, Bird & LaR
Mickey King
Carol Raye
Wally Wanger Lins
Don McGrane Orc
Henri Noel
La Vie Parisienne
Josh White
Rasha & Mirko
G Ray Terrell
John Sebastian
Irvine Orton
Lou Springer
Libby Holman
Leon & Eddie's
Eddie Davis
Pritchard & Lord
Terry Sis
Gonzales Trio
Juggling Jewels
Jack Spoons
Terry Twins
Lou Martins Bd
Miss Leroy
Little Club
Fred Keating
Joy Lyons
Maurice Osman
Mon Paree
Arlene Thompson
Don Richards
Lorraine De Wood
Sonia Shaw
Mon Paree Prettles
Bill Glass Orc
Monte Carlo
Peggy Wood
Stuart Ross
George Lloyd
Noble & King
Yonie
19th Hole Club
Steve Murray
Barbara Lee
Chiquita Venzia
Mickey Mallory
Milt Mann Orc
Number One Bar
William Russell
Adele Arden
Bob Downey
Fredric Vonn
Hazel Webster
Onyx Club
Billy Daniels
Pete Brown
Willie Dukes
Toy Wilson
Old Roumanian
Sadie Banks
Freddie Bernard
Ada Lubina
Joe LaPorte Orc
Ginger Layne
Place Elegante
Jerry Stanton
Bill Farrell
Vincent de Costa
Art Tubertini
Ernest Franz Orc
Queen Mary
Yvonne Bouvier
Dale Belmont
Gay Martin Girls
Bill Davison Orc
Queens Terrace
Phil Foster
Susan Carol
Jeane & Phillips
Adams & Dell
Jack Allyn
Ned Harvey Orc
Rainbow Inn
Chick Darrow
Nan Houston
'Jadin' Wong
Doris Ruby
Earl Lindsey Gls
Sid Saunders Orc
Boada Orc
Riobamba
Mitzi Green
Chandra Kaly Ders
Kay Dowd
John McCord
Peggy Ann Holmes
Nat Brandwynne O
Chavez Orc
Rogers Corner
Korn Kobblers
Rose Perfect
Ben Yost (5)
Harry Lefcourt Orc
The Aristocrats
Waikiki Hula Maids
Jeanne Claire
Charlie Carlile
Johnny Pineapple O
Ruban Bleu
Ann Robinson
Vincente Gomez
Eddie Mayehoff
Julius Monk
Maxine Sullivan
Russian Kretchma
Daria Birse
Lola Zalinskaya
Senya Karavaeff
Michel Michon
N Matthey Orc
Vladimir Kavaloff
Nastia Poliakova
Marusia Sava
Misha Tchaneff
Spivy's Roof
Spivy
Hildegarde Halliday
Noble & King
Stork Club
Ray Benson Orc
Charles Baum Orc
Fausto Curbelo Orc
The Place
Irene Barkley
Pat Ring
Evelyn Brock
Skeets Tolbert
Ubangi Club
Lovely Lane
Jerry Smith
Tondelayo & Lopez
Peck & Peck
D Wilson & Frnchy
Columbus Orc
Versailles
Emil Coleman Orc
Panchito Orc
Dean Murphy
Walton & O'Rourke
Lucille Norman
Ellsworth & Fifield
Carole & Sherod
Gilbert Russell
Conover Cover Gls
Village Barn
Lucy Costello
John Griffin
Blentons
Diana Davis
Alkali Ike
Al Robinson
Village Vanguard
Eddie Heywood Orc
R Dyer-Bennett
Bernie Hearn
Laura Duncan
Leadbelly
Wivel
Bob Lee
The McArthurs
Chas Bowman Orc
Adele Rivie
Ming Toy
Tommy Hayden
Geraldine Gale

Frank Dailey opens his new Terrace Room, Newark, N. J., Friday (5) with Jimmy Dorsey for three days. Dailey has dropped the 'press opening' idea he had virtually set up, with Mitchell Ayres' band.

Cabaret Bills

NEW YORK CITY

Algiers
Freddie Masters Or
Edith Barrie
Lao & Monsita
Odaliques (6)
Lolita Moya
Aquarium Rest
Berry Bros Orc
Frank Porter Orc
Armando's
Wilma Cox
Geo Morris Orc
Bill Bertolotti's
Beverly Hosier
Frolicettes
Joe Candullo Orc
Jack Dempsey's
George Sterney Orc
Ross MacLean
Angie Bond Trio
Diamond Horseshoe
Harriet Hoctor
W C Handy
Pansy the Horse
Willie Solar
Caits Farm
Billy Wells
Four Fays

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES
EDWARD SHERMAN AGENCY
NEW YORK — PARAMOUNT BUILDING
BEVERLY HILLS, CAL. — CALIFORNIA BANK BLDG.

Night Club Reviews

ROSE ROOM, S. F.

(PALACE HOTEL)

San Francisco, Jan. 28.

Del Courtney's Orch (12), Gloria Hart, McGowan & Mack Ice Revue (11); $1-$1.50 cover.

The Rose Room has stepped out with its most expensive show in years, adding the first ice revue at a Frisco night spot to the Del Courtney orch, which, by itself, has been doing a good biz for this classy room. Combo rings bell, and should prove profitable, despite $3,600 talent nut.

Band, which has lingered on past its original six weeks' engagement, has been accounting for enough couverts to pay its way. Hope is ice show will do the same.

With his lineup of three sax, three trumpets, one trombone and four rhythm, Courtney plays sweet music hotel dancers are hep to. Playing lots of medleys to suit the fancy of the Rose Room coterie, Courtney is well liked at the spot.

With the opening of the ice show, he was having a tough time feeling any response from the dancers, because of the 20-foot rink separating them. The hope was that a sectional floor could be thrown over rink for dancing purposes, between the ice shows.

Gloria Hart is decorative as the orch's femme canary, and can put a song over in the approved manner.

The McGowan and Mack Ice Revue is an adequate show of its kind. Rink doesn't permit any sensational capers, or lend itself to precision skating, but the standard ice routines get over with the customers. Apache dance by McGowan and Mack is the highlight.

Camellia House, Chi

(DRAKE HOTEL)

Chicago, Jan. 28.

Charlie Wright's Orchestra (7), with Dawn Roland, Eleanor French.

Combination of Charlie Wright's versatile and entertaining orchestra and Eleanor French, who is playing her fourth engagement here, is ideal for this small dining room.

Wright's instrumentation of accordion (Wright), piano, sax, drums, bass and two violins, is perfect. Never loud, the combo puts over with ease any kind of music, be it waltz, a rhumba, or a fox-trot. In addition Wright is a good singer and has a sly flair for wit. Dawn Roland, attractive brunette singer-dancer, exudes charm in either role.

Band's part of the show, called 'A Revue in Miniature,' opens with patter by Wright and Dawn Roland and a satire on a Ginger Rogers-Fred Astaire routine. Wright follows with singing of 'Just to Mention a Few,' patriotic tune by Mickey Sabol, saxophonist, who also helps on the vocals. Miss Roland back in an impression of Hildegarde and later shows her interpretive dancing ability. Wright sings a comedy number 'Mary Louise' that scores.

Miss French, an established favorite here, does five songs and the customers wanted more. Tall, vivid and plenty s.a. personality, she does 'This Is the Army,' 'I'm Getting Tired So I Can Sleep,' 'A Touch of Texas,' 'I'm the Girl That Makes the Thing' and 'Cranky Old Yank,' bowing off to heavy applause. *Morg.*

TIC-TOC, MONTREAL

Montreal, Jan. 27.

Emile Boreo, Gail Manners, Charles and Celeste, Sally Rand Adorables (6), Milton Sherman Orch (7), minimum, $1.50; $2 weekends.

Currently this smartly appointed, intimate boite is the best buy in town. Emile Boreo is the draw and as far as Montreal goes, he's still surefire material. Even at the early dinner show he had a good house and it was almost turnaway for the midnight entertainment and this at a midweek, on average light biz, showing.

From the moment he steps on the stage the show accelerates to a fast pace that is maintained to the last second of his 20-minute act. 'Dark Eyes' sung in Russian, Greek, Spanish, French and American, had the patrons sitting up. He also gave them diversity in the tear-jerker, 'La Derniere Fois que j'ai vu Paris,' French version of the well known ditty. Took several minutes to beg off.

This is not to say Boreo ist he sole attraction. Charles and Celeste, terp team that routine a standard act with embellishments, reserve their big stuff for their second appearance when the personable blonde and her partner go acrobatic for a flock of standout lifts, swings and spins that put them in the sock class for entertainment values.

Gail Manners, easy to look at and not hard to listen to, puts together a package of pop tunes and medleys for nice fan reaction. The Sally Rand Adorables, niftily garbed and giving a smart bunch of precision routines including a 'Wooden Soldiers' intro for Boreo, got a good share of applause and deserved it.

Milt Sherman batons an orch that answers all calls on it for acts support and line accompaniments. As a dance band it is a distinct asset to the club. House fair at dinner show and full for midnight presentation at this viewing. *Lane.*

Alvear Palace Roof

(BUENOS AIRES)

Buenos Aires, Jan. 20.

Eduardo Armani Orch (12), Eugenio Noble Orch (10), the Swingers (3), Gerry Fuhs, Charles Richard, Douglas Roy, Kito Coraso; 3 peso (75c) minimum; no cover.

This No. 1 Buenos Aires spot, now completely air-conditioned, is still the top peso-grabber among summer afterdarkers. Somewhat restyled and refurbished, it's doing strong dinner-dance biz, particularly on weekend and fiesta nights, even though minimum has been upped and dinner check increased.

Located atop Alvear Palace hotel, a big brownstone hostelry somewhat reminiscent of Manhattan's Plaza, it's one of the largest dance-and-diners, with a capacity of more than 500. On big nights can be stretched even further.

Eduardo Armani orch is still the top draw. It's the sixth season for the one-time Colon Opera fiddler, who turned to jive and became the Latin socialite fave. Armani sticks strictly to Yanqui bounce, demonstrates increasing concentration on novelty numbers.

Introduced this season were 'Deep in the Heart of Texas' and 'Jingle, Jangle, Jingle,' both handled by Gerry Fuhs, and 'Easy to Dance With' and 'Gal in Kalamazoo,' show specialties for Douglas Roy. Fuhs and Roy both Yanks. Swingers Trio, featuring Eddy Nelson, a localite, another show stopper, particularly with 'One Dozen Roses' and 'White Christmas.' Charles Richard, French crooner, also featured. Kito Coaraso, who handles the electric organ, fills a solo niche as well as handling arrangements with Armani.

No. 2 music spot goes to Eugenio Noble and his Conjunto Panamericana, a fast moving maraca shaking bunch that beats out some authentic congarumba plus a genuine samba. Also fill in for the tango.

Biz strong on night caught. *Ray.*

New Act

GORDON & SAWYER
Comedy
10 Mins.
Flatbush, Bklyn.

Two femme comedians vaguely reminscent of Nan Rae and Mrs. Waterfall. They open with a musical quiz ('It's All Up Here'), follow with a satire on the Waacs and lot of crossfire that doesn't always add up. Gals work hard to put their stuff over, but at best the act is fair.

After completing the gags, one of the two goes into an Argentine cape dance, joined by the other, in a comic costume, near the finale. *Wood.*

Propose 10 P.M. Liquor Curfew for Mpls. Cafes

Minneapolis, Feb. 2.

Minnesota night clubs could not sell liquors or non-intoxicating malt beverages after 10 p.m., and so most would be forced out of business, their operators claim, if a bill now in the state legislature is enacted. No distinction even is made for Saturday nights and establishments would have to remain closed on Sundays. Beer parlors now are permitted to keep open on Sundays.

Under the bill's provisions, liquor stores would open at 11 a.m., instead of 8 a.m., as at present. The measure provides for the revocation of violators' licenses.

Life Booking

Pittsburgh, Feb. 2.

Cyrel Rodney, featured singer in floor show at William Penn hotel's Terrace Room for last three weeks, had her option picked up for three more. Then came a long-distance phone call, and she asked Tom Troy, William Penn manager, to let her out of the contract. He did. Phone call was from Lt. Morton Gottesman, with the U.S. Army Medical Corps at Fort Hancock, N. J. It was a proposal, and she'll become his bride on Valentine Day.

Betty Hill was hastily booked in to fill her place in new show opening last night (1) with Frakson, Claire and Arena and Herb Hagener's band.

PARAMOUNT, N. Y.

Johnny Long Orch (16), Helen Young, Gene Williams, The Four Teens; Moke & Poke, The Radio Rogues (2), Frank Sinatra; 'Star Spangled Rhythm' (Par).

With the exception of the Johnny Long orchestra, which has just come in until Xavier Cugat brings in a fresh show four weeks hence, the entire bill, including the picture, has been here since Xmas week. Band is a popular choice, and S.R.O. signs are still very much in evidence.

The southpaw fiddler's music men, numbering six brass, five reed and four rhythm, easily back Moke & Poke, Negro dancers, the Radio Rogues, mimics, and singer Frank Sinatra (all of whom, excepting the band, of course, were reviewed in 'Variety,' Dec. 30). They also drew plenty kudos in their own spots when caught, albeit suffering from opening-day (27) jitters. Orch lacked its usual polish and finesse, but still had enough to get a big response.

Opener, 'Shanty Town,' long-time standard with the band, is plenty socko, as is the change-of-pace ballad, 'Dearly Beloved.' A mid-bill version of 'Russian Lullaby,' however, is over-arranged. Helen Young vocals on 'Slender, Tender and Tall,' having nice stage presence and singing ability. Gal then teams with Gene Williams, recent vocal addition, and pair does 'Why Not Fall in Love With Me?' smoothly. Lad has fair pipes, but could curb a tendency towards exhibitionism. Crowd got a laugh in latter number when the mike went dead during Williams' whistling stint. They roared when he made with 'silent' lips, while one of the Four Teens, vocal group with the band, grabbed a backstage mike and filled in via whistling until the mike returned to normalcy.

Another fluff occurred later when Sinatra started two bars ahead on his opener, but Long handled the situations well, along with his emcee duties. Latter also features violin solo of 'Mighty Lak a Rose' in poised manner. The Four Teens, two femmes and two men, go over in their special arrangements of 'Penny Arcade' and 'Moonlight Becomes You,' latter done as background for Williams. Biz good.

AMBASSADOR, ST. L.

St. Louis, Jan. 28.

Les Brown Orch (18), Seiler and Seibold, Roberta Lee, Patricia King, Criss Cross & 'Looie,' Hal Darwin, The Town Criers; 'The Meanest Man in Town' (Par).

Youth is having full swing at this downtown deluxer, which moved up its opening date to furnish opposish for newly-lighted Orpheum. Even Les Brown's tooters appear to be in their teens, but everyone works with a gusto even though the talent may be a bit below par. Back on the apron, instead of the elevator platform, the tooters teed off the session caught with the red hot 'Mexican Hat Dance,' with the drummer almost knocking himself out. The first slot is reserved for the Town Criers, two gals and two lads. They harmonize with 'Hip Hip Hooray' and the customers gave a big hand. Next comes Patricia King, tap dancer attired in an attractive yellow dress. Won the mob with a wide variety of steps.

After Roberta Lee, a brunet looker, warbled 'Why Don't You Do Right' and 'Street of Dreams,' the Town Criers returned and all socked over 'Touch of Texas.' Then Brown's lads whammed over 'Bizet Has His Day.' Seiler and Seibold, an acro comedy dance team, on for some zaney stuff that the mob ate up.

Hal Darwin, another youth, scores with 'When Lights Go On Again,' 'I Had the Craziest Dream' and, collabing with the Town Criers, put the palm-pounders to work again with 'There Are Such Things.' The tooters then contrib the 'King Porter Stomp' with the brasses much in evidence.

Criss Cross, ventriloquist, works with three dummies, scoring heavily.

Although the Orpheum was having its preem two blocks away, the Ambassador had a full house at the show caught. *Sahu.*

CIRCLE, INDPLS.

Indianapolis, Jan. 30.

Charlie Barnet Orch with Nita Bradley, Chubby Jackson, Peanuts Holland, Howard McGhee; Marion Hutton and the Modernaires (4), Ross Wyse, Jr., & June Mann, Burns Twins & Evelyn; 'Over My Dead Body' (20th).

The brassy jive of Charlie Barnet combines with the choice harmonizing of Marion Hutton and the Modernaires to put some life back on the stage at the Circle this week. Barring a slowdown of Nita Bradley's vocals and a subdued arrangement of 'Solitude,' Barnet plays full blast throughout, to the delight of the 'gators.

The former Glenn Miller group, featuring Hutton and Johnny Drake, pleases everybody. They swing out with 'Kalamazoo,' 'Moonlight Becomes You,' 'Juke Box Saturday Night' and 'Strip Polka,' drawing enthusiastic whistles and cheers after each number. It takes a quick, blaring finale, 'Cherokee,' by the band to get them off.

Barnet has an effective opening, with shaded red lamps on the music stands and soft spots from overhead while the band plays a medley of its own music combined with 'Smiles' to introduce most of the key men and vocalists on hot breaks. It then gives out with a new arrangement of 'Dear Old Southland,' followed by Miss Bradley's nifty singing of 'I Had the Craziest Dream' and 'Why Don't You Do Right.' Chunny Jackson shines in 'Tutti-frutti,' a stunt for bull fiddle, and Peanuts Holland and Howard McGhee get hot on a special jive number for voice and trumpet. 'Cherokee' is good for a sock finish.

Extra acts pitch in and keep up the fast pace. The Burns Twins and Evelyn contribute swift and fancy tap rhythms. Ross Wyse, Jr., and June Mann give some laughs with their comedy antics. Biz was good when caught. *Corb.*

APOLLO, N. Y.

John Kirby Orch (6), Edna Mae Harris, Bea Morton, Spizzie & Willie, George Dewey Washington, Four Earles, Jimmie Peterson; 'Destination Unknown' (U).

New vaude layout here depends heavily on John Kirby's smooth crew to put it across. Apollo crowd went for Kirby's familiar swing and all-round trim, if small outfit. Vaude ranges from the grand ballading of George Dewey Washington to Jimmie Peterson's tapstering turn. Show plays much better than lineup reads.

Kirby's outfit includes 'Don't Get Around Much,' 'St. Louis Blues' 'Way You Look Tonight,' 'Keep Smilin'' and 'Rehearsing for Nervous Breakdown.' Latter two are tops for eccentricity and original treatment. 'Smilin'' number, done here about a year ago to sock returns, is as funny as ever with three instrumentalists up front warbling the supposedly laugh song with dead-pan faces in between their playing.

Washington, introduced as the vagabond singer, registers solidly with 'Chloe,' 'Without a Song' and 'Praise Lord.' He's one of few warblers of his race able to break into dramatic talk to augment his straight singing, and make it click. Despite his age, a sure-fire single for vaude currently. Peterson sings a bit before going into his limber-legged stepping. Oke, but needs some routine.

Spizzie and Willie, two hard-working boys, employ the venerable trick of having one as a heckler in the box. Pair add to their adept dancing with a clever session of baton twirling. Both are quick on the patter, which mostly is bright. Two have been around but could do better with more polished routine.

Four Earles, young-appearing mixed foursome, still go over well with their standard roller-skating turn. They're using a portly femme plant from the audience for a laugh finish. Scored here. Bea Morton, blues singer, includes 'Brown as a Berry' and 'Blues in F' in her array of tunes to nice returns. Edna Mae Harris, former singer-dancer up this way, makes a capable emcee.

Biz off badly at show caught, probably because of severe snowstorm of previous night. *Wear.*

ORPHEUM, L. A.

Los Angeles, Jan. 27.

Ritz Brothers, Hollywood Co-eds (2) Kay Mayfield, The Briants (2), Al Lyons House Orch; 'Mug Town' (U).

There'll be little of the Orpheum left when the Ritz Brothers close their week's run, if antics that featured opening are continued. Zany brothers took over the stage—and audience—at opening matinee with hilarious results. Back in the states after several months entertaining service men stationed in the Canal Zone, etc., les freres Ritz have assembled an intimate revue to augment their own antics and have a show that sells.

Their opener is clowner with femme touch—one plays a skirted senorita in conga and tap dance. Then boys bring on their 'Snow White and the Seven Dwarfs' skit from the picture, 'Kentucky Moonshine.' General madness and silly posturing is done with nonchalant timing and ad-lib gibberish that had Orpheum patrons screaming when caught. Boys then go into a knock-down-and-drag-out song farce—one taking over podium from Al Lyons to lead house orch, the other fighting the mike while third coaches. At times they deserted the stage to mingle with audience for wild results, but ticket buyers didn't mind. Act is socko for a live house.

Hollywood Co-eds (Paula and Jane), neatly costumed tumbling tappers with looks, opened bill for average results in first spot. Kay Mayfield, who gives concert and swing interpretations to both pop and old favorites, registered with four numbers—best being straight and swing singing of 'Irish Eyes,' her opener, and an Italian love song. Others were 'Craziest Dream' and 'Praise the Lord.' Another top act was the Briants, from Earl Carroll's cafe in Hollywood. Biz good.

STATE, N. Y.

Georgie Price, Harry Savoy, Salici Puppets, Bea Wain, Ross Sisters (3); 'For Me and My Gal' (M-G).

Five-act lineup is fast and for the most part socko entertainment. Topped by Georgie Price, perennially effervescent singing comic, balance of the show is also grooved for strong values.

Price is a generous as well as, of course, an excellent stylist. He comes through with seven numbers, including takeoffs on Harry Richman, Jolson, Jessel, Cantor and, for the climaxer, George M. Cohan. His vocal impressions remain smart and hilarious. He cleaned up handsomely and could have stayed all night.

Salici Puppets turn, in closing, proved sturdy enough to follow Price. It continues one of the cleverest puppet shows yet devised, superbly costumed and mounted, with its ballet dancers, clowns, singers, stage bands, prima donna and the white-haired concert pianist. One of the manikins smoking a cigaret and blowing rings into the air moved the audience to uproarious applause.

Adding further to the strong comedy setup is Harry Savoy, who scored easily with okay eccentric and some tepid gag material. He wound up with his nutty impression of a lovelorn youth singing, to hefty returns.

Ross Sisters (3), opened with a nifty contortionist-acrobatic routine, followed by Bea Wain, songstress, who filled nicely in the deuce spot. Capacity Friday night (29). *Mori.*

KEITH'S, INDPLS.

Indianapolis, Jan. 30.

Hap Hazard & Mary, Moore & Bergh, Lloyd & Willis, Phyllis Wilcox & Charm Singers (4), Clayton & Phillips; 'Fiesta' (Hal Roach.)

Keith's mixes home talent with standard acts to put on a pleasing bill this week. Hap Hazard gives the customers a laugh and a thrill with his teetering tactics on a mechanical swing, and Phyllis Wilcox and her Charm Singers appeal to local interest with their first theatre engagement in an attractive musical getup.

Charm troupe includes the Three Cheers, vocal trio, and Betty Jean Stierling, who plays the harmonica. The Wilcox girl was state winner in Spitalny's Hour of Charm contest while a co-ed at Indiana U. Miss Wilcox clicks with light opera selections, the trio harmonizes smartly on 'Dinah,' and Miss Stierling scores with a neat arrangement of 'When Day Is Done.' For a finale, they join in a medley of George M. Cohan tunes. They get a warm sendoff.

Hazard begins as usual with a line of jokes and gags, which he manages to keep agreeably fresh. After a bit of light juggling, he hauls out his swing contraptions and goes to work on his balancing act. He goes over big. Moore and Bergh present a brand of comedy based largely on their difference in body size. They close with a patter song, 'We Tried to Join the Army,' that gets some laughs. Lloyd and Douglas are quick and clever with their footwork in three dance routines they call 'musical comedy ballet tap.' Clayton and Phillips entertain with some difficult tricks of hand balancing. The stock dancing girls offer three routines in the Latin fashion, winding up with a conga in which the entire cast takes part.

Biz looked average at the opening. *Corb.*

CHICAGO, CHI

Griff Williams Orch (13) with Walter King, Freddie Terry, Bob Kirk, Eunice Healy, Walter Nilsson, Archie Robbins; 'The Glass Key' (Par).

Chicago, Jan. 29.

Griff Williams' sweet little band isn't filling the stage as well as Phil Spitalny's Orch did last week, but it's filling the auditorium with music that's relished by all except those who like their tunes loud and hot.

Band does a medley of old and new tunes, including a new arrangement of 'Smoke Gets in Your Eyes,' enhanced by striking lighting effects. As a glee club the band sings 'Three Blind Mice' and a quintet composed of four men and a gal does 'Old Home Week.' Closing number has the boys holding dolls, as they sing about their wives working and taking the babies along. Cute business of manipulating dolls conceived by Dick Barstow, of the Palmer House and provides a nifty novelty. Diaper biz as band plays 'Pass the Ammunition' sent them out laughing.

In Bob Kirk, sax player, Williams has a fine baritone. Walter King, drummer, is equally good as tenor. Freddie Terry is femme soloist. Kirk and King drew heavy applause for their numbers.

Eunice Healy, first of the acts, with two fine balletap numbers, took several bows. Walter Nilsson, with his comedy antics on an array of different cycles, unicycles and other gadgets, left to heavy palm whacking. Archie Robbins almost stopped the show with comedy chatter and impressions. Pantobits with Stan Ross doing such personalities as Lionel Barrymore, Ned Sparks, Jerry Colonna, Eddie Cantor and Edward G. Robinson sent them off a rousing hit. *Morg.*

ORIENTAL, CHI

Chicago, Jan. 30.

Chico Marx Orch (15) with Kim Kimberley, Skip Nelson, Mel Torme, Frank Gaby with Kay Stuart & George Marin, Toy & Wing; 'London Blackout Murders' (Rep).

Fresh from successful four-month engagement at the Blackhawk Cafe, just two blocks away, Chico Marx is adding to his laurels in presenting a cracker-jack stage band, chock full of entertainment and comedy bits and gags. Band is solid throughout and possesses three vocalists of ability in Kim Kimberley, femme warbler; Skip Nelson, who takes care of the love songs, and Mel Torme, juvenile scat and jive specialist.

Chico's keyboard fingering, of course, is the highlight, and his gags and antics with his violin player in doing 'Gypsy Sweetheart' is a laugh-fest. Customers couldn't get enough of the Marx brand of entertainment and sent him off to thunderous applause.

Toy and Wing, youthful Chinese dancers, score heavily with three excellent routines, first a fast musical comedy number, then a jitterbug impression and lastly a fast routine featuring Dorothy Toy's fine toe work. Team uses entirely different numbers here than when caught at the Blackhawk Cafe, where they proved equally adept at ballroom terping.

Frank Gaby brings back a touch of good old vaudeville with his comedy talking and ventriloquism. Assisted by George Marin, from the balcony, and Kay Stuart, on stage, he's smash. Gaby's singing of 'Sweet Mystery of Life' with Marin going through the pantomime is still socko. *Morg.*

OLYMPIA, MIAMI

Miami, Jan. 29.

Terry Lawlor, Jimmy Rae, Rochelle & Beebe, Lee Houston and his Boxing Kangaroo, Sammy Walsh, Harry Reser House Orch; 'Once Upon a Honeymoon' (Par).

Without a single standout act, this show adds up to pretty fair entertainment, with most of talent local favorites who made former nitery appearances.

Show opens with Lee Houston, his boxing kangaroo and a troupe of dogs, getting things off to an enthusiastic start.

Jimmy Rae fills the second spot. His tapping is only fair, but his aero acrobatics and line of chatter are mildly amusing. Got a good hand.

Star of the show, Terry Lawlor, fills the third spot. Gal is a veteran vaude and nitery singer and a local fave. Her voice is good and she does 'This Is the Army,' 'Just Like Jimmy and Me,' 'Praise the Lord,' 'One Dozen Roses' and 'The Strip Polka' to fine response.

Sammy Walsh, who doubles as m.c., follows. He's by far the best emcee the Olympia has had in many weeks. His jokes are actually funny and novelty songs are clever. Standout is a pantomime with Harry Reser's band in an impression of Benny Goodman's orch. The gestures and gyrations are terrific and wow the house.

The dance team of Rochelle and Beebe hold the closing spot. This duo's routine is a poor comic takeoff of ballroom dancing, which almost amounts to adagio. As dancers they're probably good, but, unfortunately, stress comedy and antics. Biz good. *Laur.*

ADAMS, NEWARK

Newark, Jan. 28.

Cab Calloway Orch (17) with the Cabaliers, Anise Boyer, Paul, Dinky and Eddie, Cholly and Dotty, Honey Coles; 'Traitor Within' (Rep).

The gutbucket gentry are having themselves a time this week. Cab Calloway, always a big fave here, has the ickies and the hepcats dancing in the aisles. It's a solid combo the maestro fronts, probably the best he's ever shown here. Made up of four rhythm, five saxes and eight brass, crew is solid in every department. Band rides on a firm beat and shovels out the stuff with plenty authority.

Cab is still selling his stuff with gusto and wowing the mob with his jabber and song stylistics. Maestro is currently mixing in the old with the new peddling such pops as 'So Nice to Come Home To,' 'There Are Such Things' and 'Don't Get Around Much Anymore,' together with a reprise of 'Minnie the Moocher' and 'Kickin' the Gong Around.' Latter pair had the crowd pleading for more. Second half of show, featuring Cab in a zoot suit outfit, is geared for laughs. Honey Coles, who packs plenty of terps finesse, stands out as the best of the legologists. Cholly and Dotty sell their stuff to okay response but hang around too long. Paul, Dinky and Eddie, comedy hoofers, shape up as mediocre.

The Rug-Cutters, mixed combo, shine in a couple of production numbers, going over big. *Joon.*

FLATBUSH, B'KLYN

Mitchell Ayres Orch (15) with Judy Marshall, Dick Dyer; Charles Carrer, Gordon & Sawyer, Benny Fields, Shorts & Newsreels.

Benny Fields and Mitchell Ayres' orchestra stand out in this otherwise fair show. Fields' particular brand of showmanly corn is a favorite in this section and it clicked without reservation when caught. Comedian Henny Youngman was booked for the house for Saturday and Sunday (30-31) only, and wasn't on show reviewed because of scheduled appearance on Kate Smith's broadcast, which emanated from Lakehurst, N. J.

Ayres' orchestra, a good one comprised of four trumpets, two trombones, five sax, three rhythm, does a smart job here, and it's leader contributed a practiced m.c. While the band plays cleanly, operates on good tempoes, and exhibits some neat stage arrangements, a time-worn objection to it is still evident; there are four trumpets against two trombones and five sax, and there's entirely too much high-riding brass. Briefly, the band isn't balanced.

Dick Dyer, vocalist, makes a good impression with smooth pop work; he's best on 'There Are Such Things.' Judy Marshall, pert songstress, is used for rhythm tunes and on past performances she's better at ballads, which, of course, would conflict with Dyer onstage. She offers 'I Heard That Song' and 'Why Don't You Do Right' fairly well.

Charles Carrer, juggler, hasn't changed his act in some time, and here its impact is fair. He tosses all sorts of cocktail bar accessories and high point is 'mixing' about 10 drinks at once. Gordon and Sawyer, (New Acts), comediennes aren't strong.

Benny Fields uses pretty much the same routine he offered here last time out. It's a series of pops tied together by 'I Hear Music' theme, capped by a George M. Cohan medley as a flagwaver. This audience, as in all cases when Fields has been caught by this reviewer, lapped up his style and delivery in no uncertain terms. A particular click is his interpretation of 'Der Fuehrer's Face.' Biz good. *Wood.*

MARYLAND, BALTO.

Baltimore, Jan. 31.

Cross & Dunn, Hal LeRoy, Sharkey the Seal, Nash & Evans, The Maxellos (4), Joe Imbrogulio House Orch. (8); 'Secrets of a Co-Ed' (PRC).

Set of standards has considerable versatility and entertainment appeal and with reshuffling should prove a pleasing layout. Opening with Maxellos, mixed foursome in skillful risley, pace holds all right with Nash & Evans allotted the deuce. Boy and girl ropers feature some okay hoofing and gagging with control acro by femme swinging a lariat at the same time, a highlight. Male does most of the talking, utilizing some fairish material which is extended into an emcee assignment for rest of doings.

Hal LeRoy follows with three routines of trademarked tapping, all strongly sold and building smartly to a solid spot. Closing stuff seated on a chair is tricky and a potent hand getter. Makes way for peculiar assignment of Sharkey the Seal to the next-to-closing niche. Act has a load of appeal and works swiftly without a hitch, grabbing considerable laughter on its way to the closing beg-off.

Spotted to close, Cross & Dunn take a little time to grab hold but manage to get in the groove before long with medleys of tunes smartly interlaced for two-way harmony and pointed phrasing. Veteran duo knows its way around and gets every ounce of response possible from auditors at hand. Encore bit is a trifle on the blue side but potent as a blow off and made to order for stubholders here when caught. Biz all right. *Burm.*

TOWER, K. C.

Kansas City, Jan. 29.

Rosita Royce, The Appletons (3), Max Ong, Rousse & Company (2), Paul Kirkland, Tower Orch with Mike Carle & Marilyn Ballinger; 'Daring Young Man' (Col).

Rosita Royce and her seven doves top a bill which includes five standard acts, a 'Discovery Night' winner and a single screen feature at the Tower this week. It's a good buy at the 50-cent top.

Stage show opens as orch plays 'Daybreak,' then segues into 'Rhapsody in Blue' and 'I've Got Rhythm.' A medley including 'Somebody Loves Me,' 'Man I Love' and 'Embraceable You' is next, with eye-filling Marilyn Ballinger taking the vocals in smooth fashion.

First on are The Appletons in takeoff on Apache dancing, with nifty knife-throwing effects, and then Max Ong, Chinese tenor, comes on for a brace of songs which include 'Giannina Mia,' 'Amapola' and 'God Bless America.' Gets a nice round of palm-whacking. Next on is Beverly Strasser, 10-year-old 'Discovery Night' winner who does a military-style tap smartly and she is

(Continued on page 46)

B'way Jammed at Weekend, With Biz Great After Storm Boffs B.O.; 'Boys' Pacer, 32½G, 'Dark Eyes' Good 14G

Broadway was on the way to higher grosses last week when stopped by bad weather, particularly a snow and sleet storm Thursday (28). Even heavy grossers with advance sales were affected, there being but one or two exceptions.

'The Patriots' opened too late last week to indicate its normal boxoffice reaction. Drama drew mixed notices, though some reviews were excellent. City was jammed over the weekend and business was then great.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

'Angel Street,' Golden (60th week) (D-789; $3.30). Has been around $9,000, which makes money for house and show; stay indefinite.

'Ask My Friend, Sandy,' Biltmore (C-991; $3.30). Presented by Alfred de Liagre; written by Stanley Young; opens Thursday (4).

'Arsenic and Old Lace,' Fulton (106th week) (CD-893; $3.30). Weather or not, profitable business continues; last week's gross $9,500 or more.

'Blithe Spirit,' Booth (64th week) (CD-712; $3.30). Not quite as much as previous week but very good at $10,600; stay indefinite.

'By Jupiter,' Shubert (35th week) (M-1,325; $4.40). Sleety Thursday hurt here about as much as most others, but the gross is still very okay; $24,000.

'Counterattack,' Windsor (D-873; $3.30). Presented by Lee Sanford Sabinson; written by Janet and Philip Stevenson; adapted from Russian 'Pobyeda'; opens tonight (Wednesday).

'Dark Eyes,' Belasco (2d week) (CD-1,000; $3.30). Was running ahead until snowstorm, which hit the boxoffice badly; takings approximately $14,000; very good.

'Janie,' Miller (21st week) (C-940; $3.30). Moved back here from Biltmore Sunday (1); around $8,500, satisfactory; house tentatively set for 'Harriet' (Helen Hayes) next month.

'Junior Miss,' 46th Street (65th week) (CD-1,347; $2.20). Again estimated around $10,000, okay for run comedy at the scale.

'Let's Face It,' Imperial (62d week) (M-1,326; $4.40). Ticket cancellations on day of storm affected week's gross, which was on upbeat; however, $27,000, plenty okay.

'Life With Father,' Empire (167th week) (CD-1,062; $3.30). Quoted over $14,000 last week, an increase credited to exceptional Monday (25), when 50th anniversary of house was celebrated.

'New Faces of 1942,' Ritz (5th week) (R-868; $2.75). Reduced top helped some; also using cutrates of various kinds, with takings between $5,500 and $6,000 evidently getting show by.

'Rosalinda,' 44th St. (14th week) (O-1,357; $3.30). Very little effect on business through bad weather as advance sale strong, takings again approximated $26,000.

'Skin of Our Teeth,' Plymouth (11th week) (CD-1,075; $3.85). Held up excellently though off on the stormy night; that mostly accounted for dip to $20,500, still big.

'Something for the Boys,' Alvin (3d week) (M-1,357; $4.40). Only effect the storm had here was to cut the standee total to 22; rated over $32,500; tops all.

'Sons o' Fun,' Winter Garden (61st week) (R-1,519; $4.40). Big weekends are featuring the gross; revue in large house cleans up, $30,000 claimed.

'Star and Garter,' Music Box (32d week) (R-991; $4.40). Theatre party counted on the bad Thursday, and so the gross again big; over $23,000.

'Stars on Ice,' Center (29th week) (R-3,000; $1.65). One of shows playing an extra matinee this week because of early school holiday due to fuel oil shortage; $27,000.

'The Barber Had Two Sons,' Playhouse (D-940; $3.30). Presented by Jess Smith; written by Thomas Duggan and James Hogan; jumped here from Coast; opened, Monday (1); weak press.

'The Doughgirls,' Lyceum (5th week) (C-1,004; $3.30). Only off on the upper shelf some nights and aimed for cleanup; takings approximately $16,500; heavy agency demand.

'The Eve of St. Mark,' Cort (17th week) (D-1,064; $3.30). Held to previous week's figures; $15,500; excellent for early click.

'The Patriots,' National (D-1,162; $3.30). Opened Friday (29); drew some fine notices but press generally divided.

'The Pirate,' Beck (10th week) (C-1,214; $3.85). Affected as much, or more, than other straight show leaders; takings quoted at $18,400, still real money.

'Uncle Harry,' Hudson (36th week) (D-1,042; $3.30). One of the shows that would have jumped but for bad weather; again registered around $10,000.

'Without Love,' St. James (12th week) (C-1,520; $3.30). In final two weeks; off somewhat some performances but again ended up with lusty $22,000.

Revivals

'The Three Sisters,' Barrymore (6th week) (D-1,104; $3.85). Getting capacity with regularity; $22,800, which tops straight plays.

'Counsellor-at-Law,' Royale (10th week) (D-1,047; $3.30). Smacked around by the weather but commands goodly business, with pace estimated around $13,000.

Vaudes-Revues

'For Your Pleasure,' Mansfield (1,050; $2.75). Vaude-revue has been on tour; Veloz and Yolanda the top names; George W. Gatts presents; opens Friday (5).

'Show Time,' Broadhurst (20th week) (1,142; $2.75). Season's best vauder so far, and except on stormy night held improved pace; over $20,000 claimed.

'Follies' Sellout $25,600 in Hub

Boston, Feb. 2.

Barring slight slow-down on the night of the blizzard (21), legit activity fine in all three current shows. New 'Ziegfeld Follies,' of course, is taking all the traffic will bear at the Shubert, selling out every performance, while 'Springtime for Henry,' in for a second session but at $1.65, started big and is holding up fine. Flagging, 'Ask My Friend, Sandy' closed on Saturday at the Plymouth, and opens in New York Thursday (4). 'This Rock' opens tonight (2) at the Plymouth.

Other prospects due this month are 'Men in Shadow' and 'Kiss and Tell.' The OPA ruling banning delivery of fuel oil to Boston's theatres for 10 days, effective as of Jan. 30, will not affect the legit theatres, as all use coal.

Estimates for Last Week

'Ask my Friend, Sandy,' Plymouth (1,400; $2.75). Blizzard hit this show, but biz was slowing down anyway; $6,000 estimated.

'Springtime for Henry,' Colonial (1,637; $1.65). Solid on return at reduced prices; estimated $11,000.

'Follies,' Shubert (1,500; $4.40 Fri., Sat.; $3.85 others). Sellout every show with a terrific advance; estimated $25,600 on week. Staying until Feb. 20.

'PORGY' STRONG 20G IN 9 SHOWS, ST. LOUIS

St. Louis, Feb. 2.

Overcoming stiff opposish from the weather and counter attractions, George Gershwin's 'Porgy and Bess' wound up its two-week stand at the American theatre Saturday (30) with swell b.o. With the house scaled at $2.80, nine performances last week, with the second balcony utilized, grossed close to $20,000, bringing the take to $36,500 for the engagement.

'Priorities of 1942,' featuring Lou Holtz, Willie Howard and Bert Wheeler, opened a one-week stand at the American Sunday (31). House is scaled at $2.80, and a heavy advance indicates a profitable stand.

Charlotte Greenwood's 'Letty' Neat $17,000, Det.

Detroit, Feb. 2.

Rialto here is on the marked upbeat again, with Charlotte Greenwood in 'Leaning on Letty' scoring a sellout in her first week at the Wilson on a month's run. Vet comedienne clicked up better than $17,200 in the week's stretch with the top at $1.65. Because of the heavy sellout the Wilson upped its popular-priced policy for the first time, tilting it to a $2.20 top for Saturday.

Also reflecting the general good biz here, the Boston Comic Opera Co., with Gilbert and Sullivan repertoire at the Cass, bettered its first week. The second stanza drew an estimated $17,000 as compared to $14,000 in the first. House goes dark to Feb. 7, when 'Priorities of 1942' comes in.

Also strong is 'Watch on the Rhine' at the Lafayette, which moved ahead of the first week at another house entrenched in the $1.65 policy. At those figures, the Margaret Anglin and Walter Gilbert company registered $9,800 in the second week, ahead of the first week's strong $9,400.

'Miss' Sock $17,500, 'Highlites' 16½G, Frisco

San Francisco, Feb. 2.

'Junior Miss' opened to okay biz at the Curran, while 'Highlites of 1943' continued its fast pace last week.

Estimates for Last Week

'Junior Miss,' Curran (1,774; $2.75). Clocked $17,500 on first session.

'Highlites of 1943,' Alcazar (1,264; $1.65 week nights, $2.20 Saturday) (5th week). Another near capacity, $16,500 week.

Musical Legit Mark Broken By 'Lady' in Chi, 49G

Chicago, Feb. 2.

Tremendous business is being done by 'Lady in the Dark' at the Civic Opera House and receipts here are far beyond the starting pace.

Gertrude Lawrence musical cracked the record for legit anywhere else by topping $49,000, with exception of 'This Is the Army,' which had a higher scale ($4.40).

Estimates for Last Week

'Eve of St. Mark,' Harris (2nd week) (1,000; $2.75). Word-of-mouth advertising keeping house well filled; nearly $13,000 last week.

'Good Night, Ladies,' Blackstone (41st week) (1,200; $2.75). Management thinks show will break long-run record held by 'Life With Father.' Has good chance to if business continues as it has; $15,000 last week.

'Lady in Dark,' Civic Opera House (2nd week) (3,600; $3.30). Second week bigger than first. Did terrific $49,300 on eight performances, almost capacity. Former record for regular musical was held by 'I'd Rather Be Right,' which got $45,000 at the Auditorium several seasons ago. Understood profit for 'Lady' last week was $10,000. Advance sale $60,000.

'Maid in Ozarks,' Great Northern (18th week) (1,300; $2.20). With addition of Wednesday matinee besides the Sunday one, show will be doing 10 performances weekly. Business took jump last week to $7,500.

'Watch on Rhine,' Selwyn (2nd week) (1,000; $2.75). Did good business both weeks of return engagement; $14,200 last week. 'Student Prince' opens Feb. 7 for four weeks.

Hayes-'Harriet' Big 12G in N. H.

New Haven, Feb. 2.

Despite a stormy weekend that cost the boxoffice $1,000 in cancellations, premiere of 'Harriet' (Helen Hayes) snared a hefty gross at the Shubert last week.

Four performances (28-30) at $3.30 top registered close to an estimated $12,000, big.

Current last half (4-6) brings in original (Boris Karloff) company of 'Arsenic.' Second company played here last season.

'ARSENIC,' $18,600, BIG IN FINALE PHILLY WK.

Philadelphia, Feb. 2.

Once again there was no kick on Philly's legit biz last week, despite the snow and hail storm which lasted 24 hours and tied up traffic pretty thoroughly for two or three days.

Estimates for Last Week

'Arsenic and Old Lace,' Walnut (3rd week) (1,700; $2.85). Smash hit throughout return engagement. Could easily have stayed another fortnight. Eighteen thousand six hundred for final stanza was almost capacity. 'Tobacco Road', current for two weeks on 10th local visit.

'Junior Miss,' Locust (5th week) (1,600; $2.85). Still making nice profit with nearly $10,000 quoted. This is the sixth and final week. 'Claudia' (return) next Monday at $1.50 top.

'Angel Street' Forrest (3rd week) (1,800; $2.00). Third week added at last hour saw sharp drop, but profit claimed at almost $6,000. 'Harriet,' new Helen Hayes vehicle, now current for two weeks at $3.42 top.

'Prince' 12G, Mpls.

Minneapolis, Feb. 2.

In 2,100-seat Lyceum at $2.20 top, perennial 'Student Prince' grossed a fine $12,000 for four nights and a matinee last week. Last three performances were practically capacity.

'Porgy and Bess' underlined for Feb. 8-11.

Plays on Broadway

THE PATRIOTS

The Playwrights Company and Rowland Stebbins production of three-act drama (seven scenes and prolog) by Sidney Kingsley. Staged by Shepard Traube. Settings, Howard Bay. Costumes, Rose Bogdanoff and Toni Ward. Lighting, Moe Hack. Opened at National, N. Y., Jan. 29, 1943; $3.30 top ($4.40 opening night).

Captain ..... Byron Russell
Thomas Jefferson .... Raymond Ed. Johnson
Patsy ..... Madge Evans
Martha ..... Frances Reid
James Madison ..... Ross Matthew
Alexander Hamilton ..... House Jameson
George Washington ..... Cecil Humphreys
Sergeant ..... Victor Southwick
Colonel Humphrey ..... Francis Compton
Jacob ..... Thomas Dillon
Ned ..... George Mitchell
Mat ..... Philip White
James Monroe ..... Judson Laire
Mrs. Hamilton ..... Peg La Centra
Henry Knox ..... Henry Mowbray
Butler ..... Robert Lance
Mr. Fenno ..... Ronald Alexander
Jupiter ..... Juano Hernandez
Mrs. Conrad ..... Leslie Bingham
Frontiersman ..... John Stephen
Thomas Jefferson Randolph ... Billy Nevard
Anne Randolph ..... Hope Lange
George Washington Lafayette .. Jack Lloyd

Democracy at the crossroads during an epochal period in American history is the absorbing subject of Sidney Kingsley's latest play, 'The Patriots.' It is a drama of post-revolutionary crises that threatened to founder the Ship of State on the reef of political factionalism. It is a drama, by its present-day overtones—notably pre-Pearl Harbor—that couldn't have been more timely. 'The Patriots' may not be a great play, but it is a fine one, defining the basic precepts of an America during a turbulent decade that saw the republic on the verge of anarchy.

'The Patriots' is, ostensibly, a play about Thomas Jefferson, but it is more extensive in scope than a casual observation would indicate. For this is a play about a clash for power, between Thomas Jefferson's Democrats and Alexander Hamilton's Federalists. It is a play in which an aging Washington is also a vital character in his vain attempts to settle the differences between two great statesmen. It is a play that should foster greater understanding for an historical era that seems to have left too little impress upon this present day of political muck-raking. If Kingsley's drama has drawn a parallel between the two periods, it doesn't seem too premeditatedly designed. Historical truths have a habit of cropping up now and again.

Some of the more captious may linger on certain chronological discrepancies, but the latters' bare evidences are insufficient to excite carping criticism. That's for the professional historians. This, one should not forget, is also an entertainment, and perhaps for entertainment's expediency the playwright saw fit to juggle a year or two. Of greater importance is the fact that the author has failed to distort history for the purposes of fashioning a 'show.' By and large, 'The Patriots' is an accurate picture of history in the making.

It serves to illustrate—and illustrate well—how two great men—or parties—despite the hatred of one for the other, could serve their country well in a common cause. For Hamilton (an excellently written part) it was a case of the plunger, one who would gamble, perhaps, the fate of his country—but, nevertheless, one who would make certain that the profits were not diverted to his personal gains, but to those of the republic. He was a believer in the implied powers of wealth and position, even a monarchy, a believer in post-revolutionary collaboration with an England from which the Union had just a few years before freed itself. It was here—and the author has not emphasized this point sufficiently—that the primary basis for their enmity existed. Jefferson was a Francophile, one who had learned to trust the French during his ambassadorship to France and one who had not forgotten the aid given the 13 colonies by Lafayette during their time of need. France and England, of course, were bitter enemies.

'Patriots' doesn't tell of Hamilton's humble beginning in life—he was an illegitimate child—and this may explain, psychologically, his erotica and, frequently, greatness in the Kingsley telling. His meager opportunities as a youth undoubtedly had a great reflection on his desire—even lust—for power. And, as captured by the drama, above all he displayed the true capacity of a patriot, notably during the 1800 presidential campaign, when, still hating Jefferson, he bowed in recognition to Jefferson's honesty and strength in diverting the Federalist vote that he controlled and which assured Jefferson becoming the third President. The play would have the audience believe that this was an immediate cause leading to the duel with the Napoleonic tool, Aaron Burr, but actually it was a series of Hamilton frustrations of Burr's political ambitions that brought about the fatal encounter. But that didn't come until 1804.

The Jefferson character has also been captured well. He was, by birth, though not by nature, an aristocrat, a firm believer of rule by the masses, and it was he more than any other revolutionary patriot who fought for, and won for, the people the democratic ideals that were gradually slipping through the fingers of an ailing Washington. But his service to the republic was at the cost of his own personal affairs, whose neglect eventually brought him into bankruptcy.

The Playwrights Company and Rowland Stebbins, who have jointly produced 'Patriots,' endowed it with a fine production. The cast is generally excellent, headed by Raymond Edward Johnson and House Jameson, as Jefferson and Hamilton, respectively. Along with Cecil Humphreys, as Washington, they carry the play. For Johnson this is a notably important part, marking his return to the Broadway stage after he had acquired considerable prominence as a radio actor. Madge Evans, as Jefferson's daughter, does well enough with a minor role. Among other standouts are Frances Reid, in a couple of brief flashback scenes as Jefferson's wife, and Juano Hernandez, as the colored servant to Jefferson.

Shepard Traube's direction was all that could have been asked for, showing imagination, pace and movement in a play that might easily have been immersed in its talky script. *Kahn.*

The Barber Had Two Sons

Jess Smith production of three-act melodrama (one scene) by Thomas Duggan and James Hogan. Stars Blanche Yurka. Staged by Melville Burke; setting by Phil Raguel; $3.30 top; opened at Playhouse, N. Y., Feb. 1, 1943.

Customer ..... Maurice Minnick
Mrs. Alta Hjalmer ..... Edit Angold
Lunke Hjalmer ..... Anthony Blair
Mrs. Anna Mathieson ..... Blanche Yurka
Hilda ..... Anita Vengay
Rudolph Bjorin Nilsen .... J. Arthur Young
Karen Borson ..... Tutta Rolf
Christian Mathieson ..... Richard Powers
Johann Mathieson ..... Walter Brooke
Major Baumann ..... Alfred Zeisler
Sergeant Brunnemann ... Richard O'Connor
Corporal Heimer ..... James Darrell
Lars Tugar ..... Wolfgang Zilzer
Captain Ulmer ..... Eddy Fields
Carl Nagel ..... Fairfax Burcher
German Soldier ..... Hanns Kolmar
German Soldier ..... Joseph Weisman

Week started with a melodrama that probably looked alright on the Coast, otherwise it would hardly have been jumped from San Francisco to Broadway. Yet Jess Smith, one of several Hollywood agents who have embarked in the managerial field, is indicated to have guessed wrong.

In the curiously titled show, Nor-

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'Army' $86,000, Sells Out in L.A.

Los Angeles, Feb. 2.

Ethel Barrymore is following up her terrific business up north with smash b.o. for first week of 'Corn Is Green' at the Biltmore. Advance sales indicating strong trade all the way for the two-and-half-week date.

Irving Berlin's 'This Is the Army' has given town new record to shoot at for a theatrical attraction, copping enormous $86,000 for 11 performances last week. Premiere snagged $14,000 at $11 a head.

'Hey, Rookie,' local Army show at the Belasco, last week did solid $10,500 for fund for Fort MacArthur soldiers.

Hollywood's El Capitan holds to strong pace with Ken Murray's 'Blackouts of 1943' catching $14,500 last week.

'Counterattack' Weak $10,000 in Washington

Washington, Feb. 2.

'Counterattack,' new Russian play by Phil and Janet Stevenson, which drew mixed response here and one outright roast, is first local attraction to go below $10,000 in weeks. Gross last week was $9,000, but the two-day blizzard hurt more than the notices.

'Claudia' at $1.50 top is headed for capacity business. At the height of the storm on Thursday, double line lasted all day, with take $3,500, remarkable business for $1.50 top.

The 'Command Performance' on Sunday, January 24 ('The Eve of St. Mark') grossed about $6,000, leaving a nice profit for the Infantile Paralysis Foundation.

'Claudia' No. 1 Co. Good 10½G, Toronto

Toronto, Feb. 2.

New York company of 'Claudia' grossed a good $10,500 at Royal Alexandra here with 1,525-seater scaled at $2 top. No. 3 company, with Elaine Ellis, played here week of Nov. 8 but present engagement didn't pick up till end of week when word-of-mouth spread that this was a much superior cast.

New York company grossed $2,000 more than the No. 3 company, which was scaled at $2.50.

Archie Bell Likened to Alex Woollcott, Whom He Followed in Death by 3 Days

By GLENN PULLEN

Cleveland, Feb. 2.

Archie Bell represented to Cleveland, where the widely known drama and music critic, world traveler and author died Jan. 26, almost what the late Alexander Woollcott represented to New York.

Ten years ago Bell's weak heart forced him to give up his 20-year-old drama critic's post on the Cleveland News, but he remained a colorful institution here up to the day of his death at the age of 65. He had much in common with Woollcott, who died only three days before he did, although the two were opposites in journalistic styles, if not in temperament. Death came to Bell as the result of pneumonia, complicated by his heart condition.

As a writer of travel books about his journeys to Egypt, China, Japan and other climes, Bell's reputation was a national one despite the fact he worked only for Cleveland newspapers. He was dean of drama reporters in the middle-west but he was more of a glamourizer and personalizer of the stage than a severe critic. His sentimental fondness for the backstage aspects of the theatre came from his close association with several legit stars for whom he was once press representative.

This life-long case of stage fever and his emotional enthusiasms for various personalities often tempered his criticisms, which were usually favorable even if the play didn't warrant it. Yet his warm gusto made his flavorous, anecdotal columns exceptionally popular on every paper he worked, besides endearing him to everybody he interviewed.

A Recluse the Last 10 Years

Although a recluse for the last 10 years, highly sensitive about his illness, such stars as Cornelia Otis Skinner, the Lunts, Rosa Ponselle, and Madame Schumann-Heink called on him every time they came to Cleveland. The Lunts once re-enacted every scene in one of their new plays in his bedroom for Archie's benefit. He had been working on a biography of Schumann-Heink, with whom he toured as press agent and secretary for two seasons, since his retirement. Whether it was finished or will be published posthumously is not yet known.

Despite his occasional strikeouts in judging the values of a drama, Bell had an unerring eye in discovering and recognizing new stellar talent. He described a floppo at Robert McLaughlin's old legit Ohio as a 'deathless classic,' but delighted to recall later that he termed its two leading players the 'coming Sothern and Marlowe team of the theatre.' They were Alfred Lunt and Lynn Fontanne. A pioneer booster of farces by Avery Hopwood, a fellow Clevelander, Bell helped him make connections on Broadway. After Hopwood's death, the critic collected the playwright's last biographical book and collaborated on its publication.

For a writer who never got further than high school and business college in the town of Geneva, O., Bell had an amazingly rich cultural background. Travel, intensive study and an extraordinarily large circle of friends in every profession were reponsible for this fund of knowledge. With $500 saved up by working after school, he made the first of a score trips to Europe at the age of 19 and tramped through it by foot for a year.

A series of short articles sent home, which the old Cleveland World published, brought him an offer to become the publisher's secretary. Not satisfied with routine work, he asked for some writing assignments on his day off. As a gag, the managing ed. told him to check up on a rumored smallpox epidemic in a distant suburb.

Bell showed his driving power and nose for news by bringing back a smash story blasting an inept city health department that had been covering up the epidemic. The yarn made front page with an eight-column streamer, hypoing the cub from a reporter to position of Sunday ed, the assistant managing ed and, finally, the managing editorship within a year.

Interviewed Nordica

When Lillian Nordica, noted singer, asked for a reporter to interview her, Bell showed up himself. Story disclosed his true metier and his publisher promptly appointed him drama and music critic in 1900 at the same salary, but with wider latitude.

Never able to condense, the prolific writer's column always filled the entire theatrical page, but they were pungent, colorfully intimate articles told with the relish of a born raconteur. He promoted the first concert by the Cleveland Symphony orchestra and suggested to Maurice Gest that he bring 'The Miracle' to Cleveland's civic aud. Going abroad every year, he was one of the first foreigners to be admitted to the Forbidden Purple Palace of Peking, and his bald pate was on the Egyptian scene shortly after Tutankhamen's tomb was discovered. Commissioned by his publisher to write a romantic novel about old King Tut, Archie dashed off in 10 days flat a 60,000-word novel that was also serialized.

His other books included 'Seralmo' (1902), 'The Clyde Fitch I Knew' (1910), and such travel books as 'Spell of Holy Land,' 'Spell of Egypt,' 'Mary of Magdala,' 'Spirit of Caribbean Islands' and 'Spell of Caribbean.'

After 10 years with the old Cleveland World, Bell took the same position with the Cleveland News, leaving later to become press representative for Olga Nethersole in 1909, and later publicist for the Hippodrome here. He was drama and music reviewer for the Cleveland Plain Dealer for four years, but returned to the Cleveland News, where he stayed for the next two decades.

Although Bell's heavy-set, pontifical figure and bald pate were familiar sights in front-row theatre pews from here to Cairo, he was equally as well known in publishing and political circles. His series of penetrating articles in exposing the 1908 disunity of the United States' form of government was creating in Puerto Rico was credited with changing the administration there.

Never married, survived by only two aunts, the well-to-do critic had his eccentricities but they were mostly whimsical. For distinguished visitors at his home he served dinner on solid gold plates he had acquired on his travels. He also insisted that every star he ever wrote up should give him an autographed photograph.

His collection of pictures, theatrical mementoes, books and objects d'art grew so large that it was said he had to move a mummy case under his bed to make room for more bric-a-brac. After he became ill, his aunts persuaded him to give the entire collection to a library in his home town in Geneva, which established an Archie Bell Memorial Room.

Clyde Elliott Bankrupt

Chicago, Feb. 2.

Clyde E. Elliott has filed a petition in bankruptcy in the U. S. District Court here listing debts of $23,347.77 and assets of $152 represented by personal property.

Elliott, at present employed by Imperial Pictures, Inc., and Mark L. Moody in the exhibition of 'Ravaged Earth' at the Monroe theatre here, has been an exhibitor, dramatic stock operator, sign manufacturer and recently operated the Great Northern theatre with a series of locally-produceed plays.

Goldman's Buy

Continued from page 5

a conspiracy to keep him from getting film for the house.

Although Warners and the majors have been sued by indies a number of times in the past, it was the first time that action had been taken involving a central-city house.

All first-run theatres here are Warner-operated. In fact, only indie houses in mid-city are Goldman's News, which features newsreels and revivals; the Erlanger, which is dark; the Arcadia, operated by Sablosky interests; and the Studio, which features arty and foreign pix, and is operated by the Goldberg Bros. of New York.

Two floors of the eight-story office building will be taken over by the Goldman advertising, booking, accounting, maintenance and publicity departments. Goldman's chain includes several theatres in outlying sections of Philly and upstate.

Now She Knows

Chicago, Feb. 2.

At one of the performances last week of 'Lady in the Dark,' at the Civic Opera House, Gertrude Lawrence wondered why the audience did not respond to the line about a Sears Roebuck catalog.

She understood when someone told her there were 800 employees of Montgomery Ward & Co., opposition mail order house, in the theatre at the time.

Bliz Interrupts B'way Biz Climb

The combination of adverse weather, the effect on Broadway patronage since the virtual disappearance of private autos for pleasure purposes and the curtailment of other means of transportation comprised a notable boxoffice test last Thursday (28) in New York, when the city was hit by a blizzard. By the middle of the afternoon boxoffices were making no sales.

Business was generally climbing up to that day, but those shows playing matinees were dented hard, while the night's business sagged low. Even attractions with strong advance sales fell. Suburbanites telephoned theatres saying that bus service had stopped, and so arrangements were made to sell such tickets by number, if possible, but in most instances tickets were accepted for subsequent performances. Weather on other days was not favorable either, which explained the drops in weekly figures as high as $2,000.

It had been feared that because taxis were not supposed to deliver passengers directly to theatre entrances attendance would slip even more violently. But somehow managers felt that business could have been a lot worse. Indicated that taxi restrictions have been dropped, at least so far as theatres are concerned. Known that the matter was protested at City Hall, Mayor La Guardia agreeing o go to bat so that show business would not be discriminated against.

Weekend crowds in the metropolis continue to be amazing, even to New Yorkers, and the hotels are virtually 100% occupied most of the week. Any number of guests must wait for hours to get accommodations, and that goes even when reservations are made in advance. And so jammed Broadway means big business in theatres. Threat of another storm Saturday (30) did not materialize and, with fair weather prevailing Sunday, attendance was okay. Milder temperatures followed the storm, so the problem of clearing the streets, despite lack of manpower, was modified and by Monday the midtown section was clear of snow.

Broadway starts off the new month actively with four arrivals, but thereafter there are but three scheduled premieres. Returning is 'Lady in the Dark,' due to relight the Broadway Feb. 28, a Sunday. Because of the house's large capacity the top will be $2.75. During the original engagement at the Alvin, it was $4.40.

Ford's, Balto, Fails To Get Rebuilding Okay

Baltimore, Feb. 2.

There will be no more legit fare here for the balance of the current season, according to the United Booking Office, lessees of Ford's, only local legit stand. Closed some weeks ago in the general fire check-up following the Boston Cocoanut Grove tragedy, plans for a reopening in several weeks, based on minor improvements calling for a minimum of materials restricted by war priorities, failed to materialize.

Amount of work required for complete approval by fire, safety and police depts, necessitated extended rebuilding of the 70-year-old structure.

USO 'Miss' Changes

Several cast changes announced for USO-Camp Shows edition of 'Junior Miss,' now touring on Coast. William David has bowed out of company, following operation. Robert Downing, unit's stage manager, filled in for while, with Robert B. Toms later taking over.

Fraye Gilbert leaves show this week to marry Army Lt. Harry Gilbert, of San Antonio, Virginia Dyer, understudy, taking over.

About 800 Males in Equity, or Over 33% Of Total Membership, Are in Service

Equity now has approximately 800 of its male members in uniform, or more than 33% of its total membership in good standing. Those being sent 'Variety' weekly number 615. The addresses of the remainder are not known. Whether that contingent, or any part of it, is regarded as missing in action or prisoners of war is not definite.

Five Equityites are known to have died, one having been killed in action. He was Franklin C. Downing, pilot officer shot down in Germany, his relatives having been so informed by the Red Cross. Phillips Holmes was killed while training in the air corps in Canada, Charles R. Duncan died in a camp motor accident, Lester J. Bacharach and John T. McNulty succumbed after being hospitalized.

There probably has been no legit show this season that has not been forced to engage replacements because of actors being called into service, while there have also been steady inroads on theatre complements, back and front. An instance is the Center, Radio City, and its attraction, 'Stars on Ice.' Service flag there has 50 stars and before the end of the month 10 will be added. Slightly more than half of the enlistees were from the show's feature and line skaters, others being of the stage crew and front of the house. Ushers are among those frequently dropping out for induction.

Despite the steadily growing list of actors who are changing costumes for uniforms, the casting situation does not appear to have been seriously upset. When the U. S. entered the war it was anticipated that men of draft age would pose many casting problems. It was even figured that because of the draft producers would be forced to engage oldsters. Plans were sketched for all-girl shows which didn't materialize. There were two plays with distaff casts but that wasn't because of the male talent dearth.

There are continuous draft calls among the younger element of company managers and press agents, and some who were first rejected were summoned for a second physical, nearly all being inducted. A number of producers are in the services, principally through enlistment, but as a class not many are subject to call because of the over-the-age limit. Most showmen, if not all, however, are doing war service work in one or more forms. That goes, too, for actors subject to call who are still active in the profession.

'Ashkenazi' Revised In L. A.; Alex Carr in Role

Los Angeles, Feb. 2.

'The Brothers Ashkenazi,' a Yiddish Art Theatre stage play that had a smash run in New York some seasons ago, opens here at the Mayan theatre Feb. 12, with Alexander Carr, as guest artist.

Brother roles will be played by Maurice Schwartz and Samuel Goldenberg, who will be repeating the parts they created in N. Y.

This marks Carr's debut on the Yiddish stage, though for years he was noted for his Yiddish characterizations on the English stage.

FINAL ACCOUNTING SEES 'STRIP' 45G IN THE RED

Final accounting on 'Strip for Action' has been made, that casualty ending $45,000 in the red. Production cost was unusually high for a straight play, total being put at $72,500. It was also costly to operate.

'Strip' had a ticket top of $3.85 at the National, N. Y., where it closed Jan. 2, and the grosses were among the leaders for the first five or six weeks. Show was mentioned when a censorship threat arose, but the management was careful to point out that slipping business forced its withdrawal.

There were around 30 backers of 'Strip,' many of them being among those in on 'Arsenic and Old Lace,' from which they are still collecting profits. They lost approximately 40% of their 'strip' investment. Angel participation was as low as ½ of 1%, which represented $625. People with such small hunks received $62.50, to which is added the final disbursement of $175, or a total of $237.50. If 'Strip' picture rights are sold the gang of backers will come out even, or slightly better, but the Hollywood chances look slim.

Sid Harmon Confabs In N.Y. on 2 Writing Deals

Sidney Harmon is in N.Y. from Hollywood for two film-writing deals, both with a war angle.

Playwright is confabbing with Robert Riskin on a picture for the Office of War Information. Charles Feldman is interested in the other script, which will have a United Nations theme, based on Harmon's story, 'These Are My Brothers.'

Monitor Critic With Fleet

John David Beaufort, drama critic of the Christian Science Monitor, effective next week, will be the paper's correspondent attached to the Atlantic fleet.

Ernest C. Sherburne, who preceded Beaufort as critic and has recently been in the publication's home office in Boston, resumes as reviewer.

Brunets Preferred

Continued from page 1

much profit in that for either the house or the gals, and peroxide being a low-cost item, blondes soon became more plentiful.

Now it's just the opposite. It's the black—or brown—locked honey at which the finger points after laying its money on the line. Patience, that alleged blessed virtue, is something the blondes are acquiring. They acquire it, that is, until they can get around to their favorite hairdresser for the requisite application of dark dye.

Redheads, Miss Forder points out, have maintained a consistent patronage. Only a certain number of males like them, but the percentage hasn't changed much over 17 years.

'I don't know,' Miss Forder readily admits when asked for the reason behind the shift in tastes. 'I presume it is a psychological phenomenon directly allied to the present world conflict. During the 20s, when the heart of the world was younger and gayer, it probably found an unconscious physical answer to the buoyancy within the flaxen qualities of blonde hair. Now that international events have caused us to take a universally graver view, that bodily complement to the reaction of the mind and the heart lies in more somber-hued hair.'

UBO Moves Quarters, Last Vestige of 42d St. Legit

United Booking Office has moved its offices from the New Amsterdam theatre building to the Sardi building on 44th street, N. Y., which just about removes the last vestige of legit from the Broadway-Eighth avenue block that was once the liveliest theatre street in the world. There hasn't been a legit show on the street for years and it is doubtful if there ever will be again, despite occasional reports to the contrary, probably inspired by realtors. The several ticket agencies fled the block long ago, grind pictures having taken over, along with stock burlesque, with the latter, of course, being banned more than a year ago.

New Amsterdam was formerly the stronghold of Klaw & Erlanger and continued to house some theatrical people thereafter, but one after another moved to other spots. House itself housed such successes as the 'Follies,' 'Sunny' and 'Sally.' Only active manager remaining on 42nd street is Herman Shumlin, who probably retains the offices in the Selwyn theatre building for sentimental reasons. George Tyler still has a New Amsterdam office, but has not produced for many seasons.

Humphreys Hurt in Fall, Replaced in 'Patriots'

Cecil Humphreys, in 'The Patriots,' which opened at the National, N. Y., Friday (29), slipped on the ice after Saturday night's performance and x-rays at Roosevelt hospital revealed a fractured right leg. He was replaced by Edwin Jerome, radio and stage actor.

'Patriots' lead is Raymond Edward Johnson, also from radio but previously of the stage. He was in 'The Masque of Kings' and other plays.

Plays Out of Town

HARRIET

New Haven, Jan. 28.

Gilbert Miller production of three-act comedy-drama (eight scenes) by Florence Ryerson and Colin Clements. Stars Helen Hayes. Staged by Elia Kazan; settings, Lemuel Ayers; costumes, Aline Bernstein; $2.30 top; opened at Shubert, New Haven, Jan. 28, 1943.

Aunt Zeb.....Alberta Perkins
Henry Ward Beecher.....Sydney Smith
Catherine Beecher.....Jane Seymour
Harriet Beecher Stowe.....Helen Hayes
Calvin Stowe.....Rhys Williams
William Beecher.....Guy Sorel
Edward Beecher.....Geoffrey Lumb
Mary Beecher Perkins.....Carmen Matthews
Charles Beecher.....Hugh Franklin
Thomas Beecher.....Gaylord Mason
Isabella Beecher.....Harda Klaveness
James Beecher.....Ronald Reiss
Dr. Lyman Beecher.....Robert Harrison
Mr. Tuttle.....Harrison Dowd
Mr. Wycherly.....Victor Franz
Celestine.....Mildred Taswell
Freddie Stowe (as child).....Edmond Abel
Mrs. Hebbs.....Helen Carew
Freddie Stowe (as young man).....Jack Manning
Georgie Stowe.....Joan Tetzel
Hatty Stowe.....Betty Wade
Eliza Stowe.....Leonore Wade
Joaquin Pedro.....Seth Arnold
Lowell Denton.....William Woodson
Sukey.....Edna Thomas
Haley.....Benedict MacQuarrie
Jane.....Gwilynn Bevans

What should ultimately take a place in the upper brackets of this season's quality productions had its baptism here with the premiere of Gilbert Miller's presentation of 'Harriet,' play based on the life of Harriet Beecher Stowe and starring Helen Hayes. A well-prepared version of events in the career of the writer, extending from her bridal days in the 1830's to the war period of 1863, got off on the right foot and gives indication of finishing well up in the money following minor alterations. Play is an effective combination of escapist entertainment and a Civil War analogy that makes certain of its sequences and speeches particularly timely today.

Authors have woven an interesting tale about the multitudinous, talented Beecher clan in general and the gifted housewife-writer, Harriet, in particular. Just what proportion of the script is fact and what is fiction is not easy for the casual observer to determine. Nor does it matter much. The main point is that the play, in toto, is good diversion. It is obvious, however, that the authors must have immersed themselves pretty thoroughly in Beecher folklore before tackling this one; they have given the script an air of authenticity.

Beechers are pictured as a family of natural-born crusaders—each with a particular horn to blow—except the mouselike younger sister, Harriet, who just wants to marry and settle down to a normal life that is to include a program of writing, among other things. Harriet thinks she can live in her own little world, apart from outside influences, until she is stung by physical contact with the slave question. Play deals with her attempt to get away from the challenge of declaring herself on the subject of abolition; her subsequent writing of 'Uncle Tom' and an effort toward solving the slave problem; and her ultimate realization that her book virtually brought on the Civil War. Into this background the authors have knitted a sincere, heart-warming, sometimes amusing, sometimes tragic picture attendant upon the creation of one of our literary classics and the spreading of its message.

Helen Hayes adds one more memorable characterization to her list with a superlative delineation of the peace-loving Harriet who turns standard bearer when the call comes. Star's transition from the play's lighter beginning to a stirring final curtain is accomplished with typical skill and polish. Her sense of comedy and dramatic values is beautifully balanced throughout the production, and to this fact is added a thoroughness of portrayal that bespeaks intense preparation for her role. While the part of Harriet does not allow the scope that the actress experienced in 'Victoria Regina,' it does provide an excellent outlet for her talents. Miss Hayes should enjoy her present chore and playgoers definitely will enjoy her in it.

A large cast, obviously selected with care even to bits, adds first-rate support. Important roles are skillfully treated by Sydney Smith, as Harriet's famous preaching brother, Henry Ward Beecher; Jane Seymour who makes a capital sister Catherine; Rhys Williams, doing a topnotch job as Harriet's absent-minded husband; Robert Harrison, as father Dr. Lyman Beecher; Seth Arnold, a small town character. Among the younger element, Jack Manning, Joan Tetzel and the Wade twins, Betty and Leonore, register as Stowe offspring, and William Woodson fits as a young suitor. Balance of troupe exhibits commensurate competence.

Miller has given the production a fine break physically. A combination of attractive settings and colorful costumes provides several tableaux that register vividly on the retina. An ornate third-act mansion offers a beautiful background for a striking stage picture. Costumes, likewise, have been employed to full color advantage. Play also offers leeway for extensive lighting effects.

Staging has been handled adroitly, both as to catching the play's spirit and conveying it properly. Intelligent interpretation of the script is apparent in the manner in which audience appreciation builds constantly to a final curtain that brings an enthusiastic response.

Among biographical film possibilities, 'Harriet's' chances appear optimistic. *Bone.*

The Return of Ulysses

Pasadena, Jan. 27.

Pasadena Playhouse Assn. production of three-act play (five scenes) by Emil Ludwig. Features and staged by Onslow Stevens; settings, Rita Glover; opened at Playhouse, Pasadena, Jan. 27, '43; $1.65 top.

Blinded by footlights and confused by a curtain that went down when he came out and up when he went off, Emil Ludwig took curtain calls following the world premiere of his 'The Return of Ulysses' at Pasadena Community Playhouse. His olio bore out the frustration of his penmanship.

The play is intended to be a sophisticated comedy satire on the return of the Trojan hero. It is neither fish nor fowl, although it bears a phonetic resemblance to the latter.

If every dog is entitled to one bite, then one of the world's outstanding modern biographers should not be too roundly condemned for sinking his bicuspids into fare that, seemingly, only John Erskine, and perhaps a couple of others, has the genius to munch.

Perhaps the motive for this theatrical crime lies in the fact that Ludwig's previous biographies have dealt with flesh-and-blood men. Ulysses was a mythological creature, and, as such, an impostor in the eyes of Ludwig, who attempts to loop him in his mythological grave with a flippant expose. No man as basically profound as Ludwig can be accused of going beyond his depth. The only other analysis is that he attempted a swan dive into a wading pool.

The title role as well as direction of the play fell upon the broad and capable shoulders of Onslow Stevens. He did his best and got Ulysses home, starting at 8:30 PWT and arriving in what Einstein relatively would have considered 10 years, although it seemed a little longer than that to this reviewer.

While Stevens carried the load, he had sterling aid from Harriet Brookins as Nausicaa (brother, is that one a temptation for a pun!), and Gene Knudson as Penelope. The stage was cluttered up by 28 others whose performances ranged from mediocre to macabre.

Even with money flush and night clubs and theatres booming in a war world with distorted economy, this play seems hardly worth a peep show spot on Broadway. As for pictures, the celluloid could be put to better use in the form of washable collars.

Mgt. LOU CLAYTON
c/o Variety, Hollywood

'SLEEPING OUT' CLICKS, 'STREETS' NG IN LONDON

London, Feb. 2.

New farce by Walter Ellis, 'Sleeping Out,' opened at the Piccadilly, Jan. 27. Comprising all the standard ingredients, it was nicely received.

Less fortunate, however, was the revival of the Victorian melodrama, 'Streets of London,' which bowed in at the Cambridge Jan. 28. Reception by generally polite audience was poor, and there is little likelihood that it will stay around long.

Current Road Shows

(Feb. 3-13)

'Arsenic and Old Lace' (1st Co.)—Court Square, Springfield, Mass. (3); Shubert, New Haven (4-6); Shea's, Bradford, Pa. (8); Shea's, Jamestown (N. Y.) (9); Shea's, Erie, Pa. (10); Erlanger, Buffalo (11-13).

'Blackouts of 1942' (vaude)—El Capitan, Hollywood (3-13).

'Claudia' — National, Washington (3-6); Locust, Philadelphia (8-13).

'Corn Is Green' — Biltmore, Los Angeles (3-13).

'Eve of St. Mark' (2d Co.)—Harris, Chicago (3-13).

Gilbert and Sullivan (repertory) —Studebaker, Chicago (3-13).

'Good Night, Ladies'—Blackstone, Chicago (3-13).

'Harriet' (tryout)—Forrest, Philadelphia (3-13).

'Hey, Rookie'—Belasco, Los Angeles (3-6).

'Highlights of 1943' (vaude)—Alcazar, San Francisco (3-13).

'Junior Miss' (2d Co.)—Curran, San Francisco (3-13).

'Junior Miss' (3d Co.) — Locust, Philadelphia (3-6); National, Washington (8-13).

'Lady in the Dark'—Civic Opera House, Chicago (3-13).

'Leaning on Letty'—Wilson, Detroit (3-13).

'Life With Father' (2d Co.)—Erlanger, Chicago (3-13).

'Maid in the Ozarks'—Great Northern, Chicago (3-13).

'Porgy and Bess'—Municipal Auditorium, Kansas City, Mo. (3-6); Shrine Auditorium, Des Moines (7); Lyceum, Minneapolis (8-11); Auditorium, St. Paul (12-13).

'Priorities of 1942' (vaude)—American, St. Louis (3-6); Cass, Detroit (8-13).

'Springtime for Henry'—Colonial, Boston (3-13).

'Student Prince'—Davidson, Milwaukee (3-6); Selwyn, Chicago (8-13).

'This Is the Army'—War Memorial Opera House, San Francisco (3-13).

'This Rock' (tryout)—Plymouth, Boston (3-13).

'Tobacco Road'—Walnut, Philadelphia (3-13).

'Watch On the Rhine' (1st Co.)—Karlton, Williamsport, Pa. (3); State, Harrisburg, Pa. (4); Playhouse, Wilmington (5-6).

'Watch On the Rhine' (2d Co.)—Lafayette, Detroit (3-13).

'Ziegfeld Follies' (tryout)—Shubert, Boston (3-13).

Plays on B'way

Continued from page 42

The Barber Had Two Sons

way has an inning so far as war plays are concerned. Its people are the heroes for the most part. But the drama is spotty and the story hardly convincing. Authors have outlined their characters, rather than etching them with clarity; the result is that the performance is mild.

Locale is a Norwegian village on the day that Nazi hordes invaded with the pretext of 'saving' it from the British. The cruelty of the German soldiers upon the citizenry is displayed but it's hardly the brutality that is associated with Nazi stormtroopers. There is some double-crossing and killings, but first nighters thought the play neither dramatic nor exciting. No references are made to the Quisling domination of the populace.

Drama is enacted in the home of the Mathiesons. Mother is of the matriarch type, one son, Johann, being an artist opposed to resistance, while Christian, the other son, is the sturdy one. It is he who throttles a spy and conceives a plot to liquidate the Nazi force infesting the town.

Karen, a school teacher who boards in the Mathieson home, switches her affections from one brother to another, then gives herself to a German official to wheedle passports from him, that she and Johann may escape to Sweden. When the Nazis come for Christian, whose plot is detected, Ma Mathieson turns in the weakling, Johann, and when the girl threatens treachery, the matriarch shoots her. Curtain.

Blanche Yurka is starred as the Spartan mother and is best in the third act. It is her first appearance on Broadway in four seasons, and while her portrayal is welcome, she hasn't much chance at emotionalism. She has had better parts.

Richard Powers, as her seaman son who resists the invaders, is chief among the male support. He hasn't been around Broadway but got a start on the stage before going into pictures. Tutta Rolf, as Karen, is a newcomer, she being a refugee from Norway. Hers is one of the parts that could have been made stronger. Walter Brooke, J. Arthur Young, Wolfgang Zilzer, Eddy Fields, Alfred Zeisler and Fairfax Burgh are best among the others. *Ibee.*

Inside Stuff—Legit

Late Alexander Woollcott's proclivity for prolific letterwriting had its humorous angles. When his health was doubtful he wrote a number of former friends in a melancholy vein, suggesting that they forget past arguments. Some replied in a like spirit. One answered that he would like to visit him after Woollcott nearly disrupted a Boston hospital staff with his didoes. Former critic, by then feeling fully recovered from a gall bladder removal, replied: 'The thought of your visiting me fills me with disgust.'

Some months ago he wrote John Peter Toohey, once of the Woollcott 'inner circle,' saying: 'I have been pondering as to whether it would be fun to have one more reunion dinner of the old 'Algonquin Round Table.' I think I should like seeing just once more even those old chums that I still dislike with a waning intensity.' A lecture tour by Woollcott a couple of years ago is recalled, particularly an incident in Texas, when he was displeased over arrangements at a rich rancher's party. An Austin paper carried the warning: 'If you send Woollcott down here again, Texas will secede from the union. Remember the Alamo.'

Woollcott's last dinner date was to have been after the NBC broadcast on Jan. 23, during which he was stricken. He was to dine with Frank Sullivan and Russel Crouse. Former wrote in PM: 'A friendship with Alec was apt to be tumultuous at times, but it certainly never was likely to be dull.'

When memorial services at the McMillan theatre, Columbia University, were held Thursday (28) 500 attended despite a snowstorm.

Brooks Costume outfit appears to be stepping out in the way of buying in on shows, having pieces of four Broadway productions this season and at least one of last season's attractions. Shows are the incoming 'Ziegfeld Follies,' 'Moon Vine,' also 'Janie' and 'Count Me In.' Investment in the latter musical was all red, it having lost around $80,000. Definite winners are 'Janie' (back at the Miller, N.Y.) and 'By Jupiter,' which opened at the Shubert last spring and is still there.

'Jupiter,' which cost $120,000, has earned back 90% of the investment. Revised figures on the 'Follies' place the approximate production cost at $140,000, but it may go another 10 gees higher. Revue is rated a cinch in Boston. It's not due on Broadway until next month. Paramount Pictures and Howard Cullman are also in on 'Vine,' which is being brought to the Morosco next week by Jack Kirkland.

The production outlay for 'The Three Sisters,' now in its 7th week at the Barrymore, N. Y., was paid off by the end of the 4th week, it's been announced by the management. Half of that was earned during a three-week out-of-town tryout. Cost was nearly $40,000. Yet claimed that a gross of $19,000 weekly is necessary for an even break. The pace of $22,800 is capacity.

'The Skin of Our Teeth,' Plymouth, has also paid off and despite its costly payroll, is $20,000 in front.

Herbert Hoover in a speech at the Lambs Sunday (31) when a Gambol was held, complimented showmen for giving free tickets to men in uniform. 'It is the only business in the country that gives away the only thing it has to sell,' the ex-president said. 'No civilian profession is giving as much and perhaps none has so much to give,' he added. Agencies in Washington were blamed for insisting that admission tax be collected on gratis tickets given merchant seamen, whereas there is no levy applied to soldiers or sailors. John Golden, the club's Shepherd, is endeavoring to have the tax removed. Courtesy tickets are distributed at the American Theatre Wing's Merchant Seamen's Club, West 43rd street, N. Y.

Maxwell Anderson will get his wish, that of going abroad to gather material for a new war play. Conference between President Roosevelt and Winston Churchill in North Africa will likely be a significant scene in the forthcoming play.

Anderson will be in uniform similar to that of war correspondents, as representative of the National Theatre Conference and will have credentials from the Office of War Information. He wrote 'The Eve of St. Mark' for NTC, which has authorized many community theatre presentations of the play. The drama is also a Broadway hit at the Cort. Author is expected to be present in London when 'St. Mark' opens there.

Alex Gottleib, a picture producer, is among those having a small part of 'Something For the Boys,' the Michael Todd hit at the Alvin, N. Y. He is said to have invested $5,000 and to have accepted an offer from Todd to buy back the interest for $15,000.

20th-Fox has the major interest in 'Boys' along with Todd, who is on the Coast with the idea of closing a deal for the film rights. He is also angling with Orson Welles to stage William Saroyan's 'Get Away Old Man.'

Mark Barron, drama critic for the Associated Press, is due to be inducted by the Army this week. He passed the physical examination with considerable personal satisfaction, for he had been subject to recurrent seizures due to illness that dates from his experiences while covering the Italo-Ethiopian war. Barron was war correspondent for AP during that campaign, and was downed with a type of malaria known as 'black water' fever. He is the husband of Erin O'Brien-Moore.

Max Gordon states that the price agreed upon with Warners for the picture rights to his production of the Joseph Fields comedy, 'Doughgirls,' Lyceum, N. Y., is $250,000, and not $50,000 less as reported.

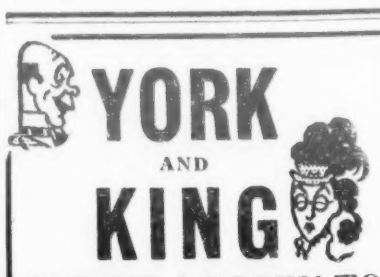
Purchase price of the rights for the Cornelia Otis Skinner-Emily Kimbrough book, 'Our Hearts Were Young and Gay,' obtained by Paramount, was $50,000 although reported at a lesser figure.

Ward Morehouse's first new play coverage since he took over as critic of the N. Y. Sun, when Richard Lockridge went into uniform, was 'The Patriots,' which premiered at the National, N. Y., last Friday (29). Review was adjacent to his daily column, which carries his byline, so his name was attached to the bottom of the play notice.

ATTENTION BRITISH ACTORS

The Department of National Service Entertainment has arranged to include actors in the British volunteer scheme for service in the United Kingdom and overseas. Suitable applicants will be employed for the duration, at salaries ranging between £3 and £10, plus expenses, and will be furnished round trip passage.

For information, address the New York ENSA Committee, 137 West 48th Street, New York City.



YORK AND KING
THROW A POSEY TO
ARTHUR HOPKINS
For His "Last Words to Sam" at Sam H. Harris' Funeral (now in pamphlet form—ask Morris Jacobs).
Direction: Wm. Morris

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Theatrical Taxes Prepared
Certified Public Accountant
19 West 44th St.
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Broadway

Eddie Moran back to Hollywood this weekend.

Hy Daab has joined the Steve Hannagan flackery in Hollywood.

Ed Fish, former airport reporter, now p.a. for Arthur Kudner agency.

Martin Fried back as Al Jolson's pianist after being mustered out of the army.

Arthur Kober checks back into 20th-Fox Feb. 15 after doing an OWI scripting stint.

Joseph Seidelman, Universal's foreign sales chief, to Coast for usual winter visit to studios.

Marc Connolly cocktail-partied Harry Kurnitz, Metro writer, east with his wife for a spell.

Rouben Mamoulian engaged to stage Theatre Guild's musical version of 'Green Grow the Lilacs.'

Eddie Clark, vaude vet, now operating a dramatic school in Hollywood, has written his autobiog.

Charles Washburn p.a.ing 'For Your Pleasure,' the Veloz & Yolanda vaude-revue, called 'Dansation' on tour.

Joe Ravotto, ex-'Variety' rep in sundry European capitals, now with OWI in N. Y., slated for an overseas assignment.

A. L. Berman and Nat Dorfman returned from the Coast, where they handled business matters for 'This Is the Army.'

Windsor French, former drama and film editor of the Cleveland Press, has joined Jean Dalrymple's publicity outfit.

Tom Connors due back following production huddles on Coast with Fox studio execs. Hal Horne returns Friday (5).

Herman Shumlin to Harrisburg, Pa., for a medical short he's producing for OWI.

Lillian Hellman, back from Hollywood, plans to remain east and work on her next play.

Agent Charlie Feldman back to the Coast this week; also Jack Forrester and Bob Golden, latter Eddie's son.

Monte Proser, back from a Florida recuperative stay, still delicate, although up and around, following his long hospital siege.

Joy Lyons, Sam Lyons' widow, doing a comeback, has reverted to the name of Joy Lynne, under which she was first known.

20th-Fox employees in New York are forming a social organization similar to the Family Clubs now in operation in 22 branch offices.

Flock of 'Casablanca cocktails' spring up around town, as a salute to FDR-Churchill, with the Hotel New Yorker leading the parade.

Abbott and Costello guested today (Wednesday) at Waldorf luncheon by Universal, and NBC is breakfasting them next Saturday (6) at 21.

Rutgers Neilson, RKO publicist, named chairman of the public relations committee of the Dance Educators of America (N. Y. chapter).

Monty Wooley will appear on the program with Governor Dewey at the annual dinner of the Albany Chamber of Commerce Saturday night (6).

Don Ruff, disabled soldier at the Veterans' Hospital in Wadsworth, Kansas, seeking word of Pauline Anderson, onetime pianist with bands and in pic houses.

Vinton Freedley gave an elaborate party to the 'Let's Face It' company at the Penguin cafe Sunday (31) in celebrating the show's 500th performance at the Imperial.

Bob Hawk, who conducts the 'Thanks to the Yanks' radio program, headed a USO-Camp Shows unit which put on a show last night (2) for men at the Long Beach, N. Y., naval training station.

Lew Wasserman will follow Taft Schreiber to N. Y. for a month as MCA's Eastern film contact, this being part of an alternating schedule of sending L. A. MCAites east. Incidentally, J. C. Stein, MCA prexy, is in town.

Lester Thompson, advertising code chief of the Motion Picture Producers & Distributors Assn., in charge of much PCA work in the East, left for the Coast to study PCA ad problems. His first trip in about eight years.

Legit-radio actress Mary Mason to the Coast this week to join her husband, Sgt. Carl Fisher, during the Hollywood stay of 'This Is the Army.' Taking their three-months-old daughter, first time Fisher will have seen it since the day of its birth, when he had a one-day furlough.

'DeMille; Colossus of Celluloid' is John Durant's piece in a forthcoming Satevepost, which appraises C.B.'s personal fortune at $8,000,000.

Miami

Ray Bourbon and Jack Burke trained to California for a indefinite stay.

Robert Preston, upper classman in OCS, has been made a wing commander.

Ira's Supper Club plans a band, a show and a line of girls to open there soon.

Benno Rabinoff, violin virtuoso, played a concert Feb. 1 at the White Temple Auditorium.

Lily Pons and Andre Kostelanetz will give concert for soldiers at Miami Beach Feb. 14.

Arlyne Chandler, songstress from the Hurricane, Club 18 and other N. Y. spots, opened at the Clover Club.

Guido, of Guido's Seabright Yacht Club, Seabright, N. J., is the Maitre D' at the Gulf Stream Room and Victory Bar, the Versailles.

Princess Chio, protege of Ruth St. Denis and Ted Shawn, is currently making her first appearance in Miami Beach at the Five O'Clock Club.

Corp. Morgan Farley, former Broadway player, now stationed at Miami Beach, plans to produce the stage play, 'Eve of St. Mark,' with an all-soldier cast.

Joe Frisco opened Jan. 25 at the Mayfair Club. This bistro's entertainment menu also includes Driscoll Wolfe, singer; Betty Noble, acrobatic dancer and Michael Marvin's orchestra.

Eleanor French, of the Olympia vaude bill, made a personal appearance at the weekly show held for soldiers in Flamingo Park. Miss French trained to Chicago to fill an engagement at the Drake hotel.

Walt Dunn, recently commissioned a Lieut. (j.g.) in the Navy, was guest of honor at a farewell dinner given by Ward Macklin, manager of the Drum. Dunn was with the southern division of Paramount for several years, and more recently operated a theatrical booking agency.

Disc Cos. Stir

Continued from page 1

an infected tooth. The condition was brought on by a playful blow delivered by a young nephew.

No AFM Plan Till Next Week

The executive board of the American Federation of Musicians, currently meeting in New York, may not start formulating the union's demands for settlement of the recording ban until next week. The board has a lot of routine matters, such as the appeals by AFM members of verdicts handed down against them by their locals, before it gets down to the big topic of the meet. The first day, Monday (1), was devoted entirely to a discussion with representative band bookers on various problems affecting their business.

From quarters close to the union, it is learned that James C. Petrillo, AFM prez, is still hazy as to the basis for the settlement. It is understood that Petrillo now realizes that he must amass far more information than he has at hand before he can submit a workable plan to the commercial users of phonograph records and transcriptions. One business source friendly to the union has urged that the AFM call off its recording ban for the duration and limit monthly disc production to the quantity of some normal month in 1941 or 1940, meanwhile devoting its facilities to a thorough survey of the situation and the conception of a practical settlement plan. Such a move, it was suggested, would do much to overcome the bad effects of the publicity that has been showered on the union since it inaugurated the recording ban.

AFM officials declined to comment on the plan which Samuel R. Rosenbaum, president of WFIL, Philadelphia, has submitted to the broadcasting industry as a possible solution for the union's complaint about the serious unemployment resulting from the ever-increasing use of canned music. Federation officials remarked that they had not as yet analyzed Rosenbaum's formula for taxing jukeboxes, which, the Philly broadcaster estimates, would create an annual fund of over $5,000,000 for the employment of live musicians in non-commercial engagements.

'Slackerism'

Continued from page 1

work.' Plenty of acts have washed out here, with former players going into war plants, and there are more who are doing double duty both in playing their dates and holding down full-time employment in the arsenals.

It's the odd spectacle of plenty of effort being made in Detroit to 'preserve the morale of the war workers' but kicking around the players who are helping provide it. Gas rationing here, indulgent to the war workers, has clipped the entertainers until they have to ride street cars or take cabs to their dates.

Typical of the kind of extra effort being given here by the entertainers was last Friday night's (26) four-hour show at the Fox for the President's Birthday observance, in which acts from every theatre and night spot in town bicycled in and worked until 5 a.m. There was no extra gas for anything like this, although any performer who would have missed the date would conceivably have been tagged 'a slacker.'

London

The Donald T. Stewarts have parented a girl.

Violet Vanbrugh, widow of Arthur Bourchier, left estate around $20,000.

Freddy Bamberger has backer for new show, but cannot find a proper vehicle.

The Carl Rosa Opera Co. in a season of repertory at the Winter Garden.

A revival of the old meller, 'The Streets of London,' started season at the Cambridge.

Phyllis Robins has ceased to be a blonde since she wed A. C. Astor. She's now a brunet.

Harry Davis, partner of Oscar Rabin, the English maestro, has gone in for greyhound racing.

Tessie O'Shea now fully recovered and taking out her own road show with Medlock and Marlow signed to feature.

A second edition of 'The Dancing Years' (an unusual thing for musical comedy) took over at the Adelphi.

Lou Jackson has acquired Eugene Rimmel, French company manufacturing beauty preparations here since 1860.

Dick Bernard, son of Jeffrey Bernerd, discharged from the Army after 12 weeks in hospital. Had already served three years.

Archie de Bear and Billy Milton have collaborated on new revue for ENSA, which will also be sent to camps for American soldiers.

Benett Fynn, Carl Rosa Opera tenor, has been signed by Jack Hylton, who is lining him up a series of 30 concerts for next summer.

Owing to the cut in film raw stock, there will be no midweek changes in newsreel distribution, and territory will be staggered for longer runs.

Donald Wolfit replacing his brief run of 'The Romance of David Garrick' with a week each of 'King Lear' and 'Twelfth Night' at St. James' theatre.

Phyllis Somers, comparative newcomer to vaudeville, is being film tested by John Corfield, with David Hanley, London head of Myron Selznick, also interested.

Edmund Gwenn has been left a legacy of $1,000 by Sir Saxton William Armstrong Noble, former managing director of Armstrong Whitworth, who died last Oct. 12.

Geraldo's swing session, which has been a regular monthly feature at Stoll's theatre, Kingsway, has been temporarily abandoned until the run of pantomime terminates at the house.

After three years in the Royal Air Force, during which time he attained the rank of Squadron Leader, Roy Royston has been discharged. He shortly goes into one of Jack Hylton's musicals.

Elliman Bros., who operate five vaudeville theatres in Ireland, are still playing vaudfilm policy there though they cannot import any talent from England. Relying mostly on local performers.

Peggy Ashcroft sustained a fractured ankle while stepping into a taxi. Valerie Taylor will star in her place in the revival of 'A Month in the Country,' due in the West End Feb. 11, until she recovers.

Bernard Delfont is reviving the 'Duchess of Danzig,' with Fay Compton in the Evie Greene role. He is also reviving 'The Student Prince,' in collaboration with Prince Littler. Both will be produced by William Mollison.

Hal Monty, newcomer to West End, is crashing into film biz. Alfred Esdaile, who has him under contract, is ready to put up $40,000, with Butcher's Films the other half, to star him in one of latter's quickies. Donald T. Stewart is promoting the deal.

American Overseas Artists, Ltd., with a capital of $500 in 100 shares, has been formed to promote and provide theatrical entertainments, broadcasts and other amusements for American and other allied forces. Directors are Ben Lyon, Vic Oliver and Teddy Brown.

Raymond Lovell quits lead in 'Murder Without Crime,' the Comedy theatre hit, to take up picture contract to which he was committed before show opened. He is being replaced by Walter Fitzgerald. Show will close late February or early March, and will be replaced by 'Vintage Wine,' Ashley Duke's adaptation from the German, which was done in London in 1934, with Seymour Hicks as star.

Pittsburgh

By Hal Cohen

Little Jackie Heller goes to Baker hotel in Dallas for an engagement Feb. 12.

Beckley Smith, WJAS newscaster, battling pneumonia in the Mercy Hospital.

Band leader Al Fekula making his acting debut at the Playhouse in 'Goodbye Again.'

Edith Bradenbaugh new Theatre Guild-ATS secretary here, suceeding Dorothy O'Connor.

Singer Ida Iola will go on tour with Frank Andrini's Argentinians when they leave town.

Gene Lyons, local actor, signed by Eddie Dowling for role in 'This Rock,' with Billie Burke.

'Junior Miss' date here pushed up from March 1 to Feb. 15. Larry Anhalt in town ahead of it.

Lester Cutler, indie producer, here for a while en route from Hollywood to N. Y. on a new deal.

Pete Higgins comes back to the old home town and his favorite local spot, Villa Madrid, Monday (8).

Face-lifting job on Nixon Cafe, including installation of two extra exits, set back Tony Conforti $15,000.

Don Seat, whose quintet is at Fiesta Room, and his vocalist, Billie Banks, are Mr. and Mrs. in private life.

Dick Fortunes—he's Press sportswriter and asst. drama ed—have named the new arrival Michael Powell.

Wally Allen, 20th-Fox exploiteer, making permanent headquarters here and has moved the family to a home in Squirrel Hill.

Joan Levant, daughter of Dr. Ben Levant and a niece of Oscar Levant, engaged to Jules Green, of WB theatre booking dept.

Philadelphia

George Givot will headline the show at the Club Bali starting next week.

Stuart Wayne, KYW announcer, back at work after week's tussle with grippe.

George Clifford, vet Embassy m.c., was interviewed on WDAS and WPEN last week.

Collins and Peterson, old-time vaude faves, will headline next week's bill at the Troc.

Russian Kretchma will add music this week. Band will be David Gorodetsky's Russian Gypsies.

The Shubert will unshutter next week-end with Yiddish musical comedies. Operator is Judah Blaich.

Bernie Barth, WFIL spieler, and Anne Marie Ehlers, of the station's continuity department, are planning spring weddings—but not to each other.

Wary On Nazis

Continued from page 1

mans either as villains, dupes or innocent bystanders in the greatest mass slaughter of the innocents in history.

Hollywood, slated to help interpret the peace, via the screen, to the U. S. and Allied countries, is likely to be faced with the difficult task of explaining the differences between Nazis and Germans. Some profess to see little difference, while others contend that broader issues than hatred and vengeance are involved.

Radio's Trial Balloons

That this problem is not limited to film production alone is evident in the number of trial balloons now being sent up anent the same subject via radio. But while the matter is receiving ready and open treatment on the air, the screen, regarded as a more volatile medium, is apparently fated to remain under wraps for the time being.

Last Saturday (30) night Norman Corwin's dramatic piece on the program in honor of President Roosevelt's birthday stressed the Four Freedoms idea and emphasized that vengeance upon Germany was not to be considered one of the peace objectives. Sunday (31) afternoon on the 'Wake Up America' forum (WJZ-Blue), broader discussion took place with Sir Norman Angell, British pacifist, holding that Germans may again become useful members of the family of nations in due course under proper U. N. safeguards. Sidney Hillman also participated in this round table conference.

Again, Sunday (31) night American Forum of the Air (Mutual) also aired question, 'Shall We Blame Only the Nazis?' Quentin Reynolds, Frederic L. Allen and Charles Lanius were among those taking part in the debate as to whether all Germans should not be held culpable. Walter Winchell, in his 9 p.m. (WJZ-Blue) broadcast, same night, also appeared to be touching on the same issue, hinting at elimination of hatred as an instrument of international relations when he said something about 'hating haters' and 'killing killers.'

Restraint in Hollywood production picturing Germans has been notable in this war as compared with the type of product widely turned out during World War I. Instances where German atrocities have been fully played up on the U. S. screen have been relatively few.

Pointed out in some quarters, that no general 'peace offensive' balloons are yet being launched and that primary objective, propaganda-wise and militarily, remains the winning of the war. Some opinions voiced in various radio programs dealing with the 'Germanic' problem are to the effect that when the boys come marching home their reaction, after being in contact with the enemy, should also be considered.

Hollywood

Sheila Ryan laid up with German measles.

Alexander Korda afflicted with shingles.

Ernst Lubitsch celebrated his 30th year in show business.

James A. FitzPatrick to Mexico City to make a travelog.

M. J. Seigel returned to his Republic desk after home office huddles.

Dave Garber back at his Universal desk after a month in the hospital.

Robert McMahon, Chicago attorney, joined David O. Selznick's legal staff.

Arch Bowles, general manager for Fox-West Coast, ailing with influenza.

Jimmy Lydon failed to pass his army physical and returned to film work.

William Herndon joined the Lou Irwin agency after folding his own office.

Hedy Lamarr's salary ceiling suit against Metro transferred to Federal court.

Edward C. Raftery in town for 10 days of conferences at United Artists.

Joan Fontaine's throat infection delayed rehearsals of 'Jane Eyre' at 20th-Fox.

Spencer Tracy back from vacation to start work in 'A Guy Named Joe' at Metro.

Edward Arnold at home recovering from surgery after three weeks in the hospital.

Ralph Staub, producer of 'Screen Snapshots' at Columbia, hospitalized with pneumonia.

David O. Selznick returned to town after conferences with Government officials in Washington.

Don M. Walker, former city editor of Joplin (Mo.) Globe, has joined Warners' publicity staff.

Arturo de Cordoba awarded Mexican Oscar for best performance of 1942 in 'Count of Monte Cristo.'

George Stevens back at Columbia after two months of recuperation from emergency appendectomy.

Alfred Hitchcock returned from two weeks of conferences in New York and Washington on 'Life Boat.'

Busby Berkeley on the sick list, with Norman Taurog taking over temporary direction of 'Girl Crazy' at Metro.

Charlie Foy, over 38, drew an honorable discharge as a sergeant in the Army Air Force and joined the USO staff.

Audrey Dee, film actress, was granted an annulment of her marriage to James J. Vanderbeck, N. Y. insurance man.

George D. Gersen in from Broadway to work as an associate with George Banyai on the stage production, 'Out of the Frying Pan.'

Rudolph Ising stepped out as cartoon producer at Metro to make animated training films for the army air force, with the rank of major.

Jackie Coogan, now a technical sergeant in the army air force, was ordered to pay $60 monthly alimony to Mrs. Flower Coogan. It was disclosed that the sergeant is broke, aside from his army pay.

St. Louis

By Sam X. Hurst

Ted Lewis orch into Club Hi-Hat for one week.

Les Brown's orch, currently at the Ambassador, played at the President's birthday ball at the Municipal Auditorium.

Gasoline rationing has shuttered the Royal, Fulton, Ill. E. H. Dartsch, manager, has found another stint in Des Moines, Ia.

Cast of 'Porgy and Bess' entertained soldiers at Jefferson Barracks with a condensed version of the show, supplemented by specialty acts.

Harry C. Arthur, Jr., head man of Fanchon & Marco's interests here, heads the entertainment group to raise funds for infantile paralysis fund.

Fred Wehrenberg, president of the MPTOA of Eastern Missouri and Southern Illinois, has been drafted by Barney Balaban to head the St. Louis district April 1-6 drive for the Red Cross.

Andre Kostelanetz, who made a cuffo personal appearance debut as conductor with the St. Louis symph orch for its maintenance fund, drew an audience of 3,796 to the municipal auditorium. Proceeds were approximately $6,000.

Chicago

Emil Stern, Essaness theatre exec-tive, to Palm Springs, Cal., for vacation.

Maurice Golden, new Midwest M-G talent scout, busy establishing offices here.

Jack J. Flynn, M-G central division manager, back from sales conferences at Hollywood studios.

Alliance Theatre Circuit collected $5,381 in its Illinois and Indiana theatres for United Nations week.

Eddie Zorn, president United Theatre Owners of Illinois, in from Pontiac for meetings with J. J. Rubens on coming theatre drives.

Morton Downey appearing at the Mayfair room of the Blackstone hotel, bedded with bad cold, necessitating the missing of several shows.

OBITUARIES

FRED G. LATHAM

Fred G. Latham, 90, veteran stage director of Victor Herbert operettas, as well as many outstanding musical comedy hits, died in N. Y. Jan. 31. He had come to the U. S. from London at the turn of the century, bringing with him Sarah Bernhardt and Coquelin. His debut in the American theatre was as manager of the two French stars in their coast-to-coast repertory.

Before coming to the U. S. Latham managed the Drury Lane, Adelphia and Vaudeville theatres, London. After the completion of his tour with the Divine Sarah and Coquelin in 1903 he became associated with Maurice Grau, director of the Metropolitan Opera House, N. Y., taking his place as director when Grau's health necessitated rest in Europe. Later, as an associate of Charles Dillingham, Latham staged 'Mlle. Modiste,' in which Fritzi Scheff scored a smash success, and also 'The Prima Donna,' 'Babette' and 'The Girl in the Train.' He also staged 'Sybile,' in which Julia Sanderson was starred.

Among other musicomedy successes which he staged were 'Two Roses,' 'Red Mill,' 'Old Town,' 'Fair Co-Ed,' 'The Slim Princess,' 'The Red Widow' and 'The Enchantress.' He was also director of Rudolf Friml's operetta, 'The Firefly.'

On the serious side Latham directed 'The Wandering Jew,' for David Belasco and A. L. Erlanger, and 'Fools of Value,' which starred Julia Marlowe. In 1921, while visiting England, he obtained American rights to the comedy, 'A Bill of Divorcement,' and those of 'Bulldog Drummond,' both of which were produced in New York. He also directed 'Lullaby,' starring Florence Reed. Before retiring in 1932 Latham had been in Hollywood, where since 1929 he had been a playreader for RKO.

Surviving are his widow, Cynthia Brooke, who appeared in several productions he directed, and a daughter, Cynthia Latham.

REYNOLDS DENNISTON

Reynolds Denniston, 62, veteran stage actor who had last appeared in 'Flare Path' on Broadway until it closed recently, died in N. Y. Jan. 29. Born in Dunedin, New Zealand, a son of the late Mayor George Lyons Denniston of that city, he had served in South Africa during the Boer war and later made his stage debut in Johannesburg, South Africa, as Charley in 'Charley's Aunt.' Three years later he transferred his activities to the London stage.

Subsequently, he appeared in Australia, New Zealand, Hawaii, India, China, Japan, the Philippines, and the Malay states. He came to N.Y. in 1923 and was first seen here in 'Whispering Wires.' In 1924 he appeared in 'The Fake' and later in 'Suspense' and 'Roar China.' He was also seen in support of Jane Cowl in 'Camille' in San Francisco in 1931.

Among other N.Y. plays in which he appeared were 'The Man Who Changed His Name,' 'Pigeons and People,' 'Ten Minute Alibi,' 'Errant Lady,' 'Laburnum Grove,' revival of 'Charley's Aunt' in 1940 and 'The Corn Is Green.'

Surviving are his widow, known professionally as Valentine Sidney; three brothers and a sister.

HAIDEE WRIGHT

Haidee Wright, 75, stage actress in England and the U. S., died in London, Jan. 29. She was a performer for 65 years.

Miss Wright was particularly remembered on Broadway for her Queen Elizabeth in 'Will Shakespeare,' her Miss Kite in 'The Passing of the Third Floor Back' and as Fanny Cavendish in 'The Royal Family.' The latter was the Jed Harris production, during the 1927-28 season, and was said to have been partially based on the lives of Ethel, Lionel and the late John Barrymore.

Of a theatrical family, her father was Fred Wright, actor and manager of a touring company in England, while her mother, Jessie Wright, is said to have played the role of Haidee in 'Don Juan' the day before Miss Wright was born in London. Many relatives on her mother's side were also on the London stage.

Beginning her stage career at the ago of 10 as Diamond Wetherwick in the 'Hoop of Gold,' produced by her father, Miss Wright later won acclaim in London as Mother Madlerite in 'Cyrano de Bergerac,' Madame de Musset in 'Madame Sand,' and Granny in 'Barbara's Wedding.'

She also appeared in several motion pictures, including 'Strange Evidence,' 'Tomorrow We Live' and 'Blarney Stone.'

FRANK R. NEWMAN

Frank R. Newman, 58, manager for Fox West Coast theatres for 20 years, died Jan. 26 in San Francisco. He had been manager of the St. Francis theatre, Frisco, when he became ill last September and was forced to retire. Newman had managed other FWC houses in Oakland, Stockton, Bakersfield and Long Beach.

Before going to California, he was with the John Cort enterprises in Seattle. Newman was the twin brother of Charles Newman, former manager of the Curran theatre, Frisco.

Surviving are his widow, brother, and a sister.

PHILIP MITTELL

Philip Mittell, 78, violinist and one-time concert master of the Metropolitan Opera Co., died in N. Y. Jan. 28. A native of Germany, he was graduated from the Leipzig Conservatory of Music and played under the baton of a number of noted composers including Brahms, Tchaikovsky, Anton Rubenstein and Richard Strauss.

After coming to the U. S. in 1888 Mittell became a member of the N. Y. Symphony orchestra under Walter Damrosch. He also helped found the now defunct music department of Princeton University.

Son and daughter survive.

IN FONDEST MEMORY
OF MY FRIEND
ALFRED De MANBY
who died February 1, 1920
JERRY VOGEL

HARRY L. BARNHART

Harry L. Barnhart, 55, former Charleroi, Pa., exhib, died recently in Cleveland, where he had resided for some time and operated a suburban theatre for four years. Barnhart and the late J. L. Keaser became managers of the Palace, Charleroi, in 1924, following the death of R. L. Barnhart, who founded theatre 19 years before that. The Palace was the fourth film house established in the U.S.

Widow, son and two sisters survive, including Mrs. J. L. Keaser, present owner of the Palace.

WILLIAM DWYER

William Dwyer, 52, died in Rutland, England, Jan. 11, of a heart attack. A vaudeville and radio comedian, he was of the act, Clapham and Dwyer, which for years had a big reputation on stage and air in England. They were, in fact, one of the pioneer British air teams.

Deceased served in the last war but was discharged through heart trouble, recurrence of which caused him to break up the act two years ago when he collapsed on the stage. Survived by widow.

PAT WEBSTER

Harley G. (Pat) Webster, 48, comedian, died Jan. 30 in Cincinnati, from a heart attack. He collapsed on the Music Hall, Cincy, stage while conducting a mock wedding for the Procter & Gamble company's semi-annual dividend show, attended by 3,300 persons.

Webster was working with four volunteers and had completed the line 'Lord help us, what will happen next?' when he was stricken. Sidney Page, of Chicago, m.c., ordered down the curtain.

BETTY CHESTER

Betty Chester, 47, died at her home near Lisbon, Portugal, Jan. 11, after a long illness. For years a name in British musical comedy and revue, she was one of the original members of 'The Co-Optimists,' troupe which had such phenomenal success in the last war. Retired on her marriage to Commander E. W. Billyard-Leake, Royal Navy, who is assistant naval attache at Lisbon.

FRED H. SEYMOUR

Fred H. ('Captain') Seymour, 66, general superintendent of Cole Bros. circus, died Jan. 25 in Rochester, Ind. Starting as a boy with a wagon show in Baraboo, Wis., he spent his life with the circus and for the last 22 years was superintendent of shows under direction of Zack Terrill, president of Cole Bros.

Survived by widow and two brothers.

PAT McCARTHY

Patricia Cook, 32, known on the stage as Pat McCarthy, died in N. Y. Jan. 25. She had been one of the McCarthy sisters, dancers.

The act played the Keith and Loew time and was in a number of musical shows. The team also made many musical shorts at Warners' Brooklyn studio.

Mother, father, two sisters and brother survive.

CONWAY DIXON

Conway Dixon, 69, veteran character actor, died from a heart attack during an air raid in London Jan. 17.

He had been a stage actor more than 50 years and recently completed a run in 'Get a Load of This' at the Prince of Wales theatre, London.

KING HOWARD

Jack Howard Litchtenstein, 50, known professionally as King Howard, a San Francisco night club publicity man and agent, died recently in Frisco. He had also published a night life magazine.

Before going to Frisco two years ago, Howard was a theatrical manager and agent in various parts of the world.

JOHN DOCKWEILER

John Dockweiler, 47, Los Angeles district attorney, who was an actor in early days of old Morosco theatre in L. A., died of pneumonia in that city Jan. 31.

Before he was elected D.A., with law enforcement jurisdiction in the film colony, he had served a term in Congress.

CHARLES HENRY RICHARDSON

Charles Henry Richardson, 69, veteran vaudevillian, died Jan. 14 in Los Angeles. For more than 25 years he had toured the major circuit with his dog acts, Charles Henry's Pets and Richardson's Posing dogs.

A sister survives.

FRANK LAPETINA

Frank M. Lapetina, 86, a member of the original Philadelphia Orchestra and one time accompanist for Adelina Patti, died in Philadelphia Jan. 30. He taught music in private schools and at Bryn Mawr College before his retirement several years ago.

FRANK ZDARSKY

Frank Zdarsky, 48, musical director at WTCN, Minneapolis, for the past 13 years, died recently of a heart attack in the station's studio. He had directed his orchestra in the opening theme number of an afternoon program when he became ill. Death followed in two hours.

JACOB S. McMILLIN

Jacob S. McMillin, 63, band director and musician for 35 years, died Jan. 28 in Kansas City. He had served several terms as president of the Kansas City Musicians Association.

Widow and son, survive.

CARL F. ZITTEL

Carl F. Zittel, 66, former Hearst theatrical advertising solicitor and publisher of the defunct Zit's Weekly, died Jan. 30 in New York from a heart ailment.

Further details in vaudeville section.

GABRIEL GARCIA MORENO

Gabriel Garcia Moreno, 62, founder of the Azteca pic studios in Mexico City, died Jan. 24 at his home in Mexico City. At the time of his death, he was experimenting with a new process for color pix.

ENRIQUE PINEDA

Enrique Pineda, 72, prominent Mexican theatrical manager, died Jan. 27 at his home in Pachuca, the silver center near Mexico City, after a long illness. Burial was in Mexico City.

ARCHIE BELL

Archie Bell, 65, once regarded as midwest dean of drama critics, author, world traveler and intimate of many famous stage personalities, died in Cleveland Jan. 28.

Further details in Legitimate section.

ARTHUR ROYCE

Arthur Royce, 51, unit art director at Columbia for eight years, died Jan. 29 in Los Angeles after an illness of six months.

CECIL F. HOLMAN

Cecil F. Holman, 38, manager of K49KC, Kansas City, Mo., died Jan. 26 there.

Survived by mother.

RALPH MEROLLO

Ralph Merollo, 62, pioneer motion picture cameraman, died Jan. 23 in Hollywood. He entered films with Selig Polyscope in 1913.

Henry H. Griswold ('Pop') 81, custodian of the Yale University theatre since it was opened in 1926, died in New Haven Jan. 27 from injuries suffered when he was struck by a streetcar the previous day. A son of vaudeville performers, he had toured the country as a boy actor.

Mother, 65, of Angelo Bove, personal manager of the Philadelphia LaScala Opera Co., died in Philadelphia Jan. 30.

BIRTHS

Mr. and Mrs. Maurice Rapf, daughter, in Hollywood, Jan. 26. Father is screen writer and son of Harry Rapf, Metro executive.

Mr. and Mrs. Andre Dumonceau, daughter, Jan. 24, in Hollywood. Father is an associate producer at Producers Releasing Corp.

Mr. and Mrs. Godfrey Lefton, son, in Pittsburgh, Jan. 22. Father is with PRC exchange and mother is former Iris Spitalny, daughter of Maurice Spitalny, band leader.

Mr. and Mrs. Harold Cohen, son, in Mt. Pleasant, Pa., Jan. 15. Father manages theatre there for his father-in-law, William Leibowitz.

Mr. and Mrs. Frank Basil Haylock, daughter, in N. Y., Jan. 10. Father is associate editor of Electrical Manufacing trade paper; mother is radio actress Jeanne Haylock.

Mr. and Mrs. Herman L. Ripps, son, in Albany, N. Y., Jan. 23. Father is Metro exchange manager in Albany.

Mr. and Mrs. Frank R. Ahlgren, son, in Memphis, Jan. 24. Father is editor of the Memphis Commercial Appeal, and was formerly its drama editor.

Mr. and Mrs. William Wright, son, in Hollywood, Jan. 23. Father was a screen actor under contract to Columbia until he joined the army.

Mr. and Mrs. Harry K. McWilliams, son, in N. Y., Jan. 28. Father is with Columbia Pictures home office advertising and publicity department; mother is operatic singer, known professionally as Rosa Di Giulio.

Mr. and Mrs. Dave Berger, daughter, in New York, Jan. 3. Father is assistant manager of the Adams theatre, Newark.

Mr. and Mrs. Hugh Feltis, daughter, Jan. 29, in New York. Father is with Blue network station relations department.

Mr. and Mrs. Adrian Flanter, daughter, last week in New York. Father is a salesman with station WHN, N. Y.

Winchell

Continued from page 1

make any rebuttal to any personal attack if it involves the Navy, but he looks forward to the post-war days when he can wage a battle of his own and answer the attacks and the rumors which have followed him in his line of duty. His Girl Friday reported to him in South America that she was advised that he had been arrested by J. Edgar Hoover for revealing military secrets, and also that he was taking it on the lam to avoid the Lepke appeal. Winchell's attitude is one of so-be-it, but he expects to even the score when the time comes.

Can Tell 'Em Off in Person

In Washington, Wheeler, Nye, Taft, Hoffman and Clark are threatening an investigation of Winchell and the Department of Justice, but he welcomes such an investigation because he wants the opportunity to tell these people to their faces what they won't allow him to say in the newspapers and on the air.

The Cissy Patterson case is due for trial in February. She is suing Jergen's. Winchell and the Blue Network for alleged impugning of her patriotism.

Winchell cannot discuss his future plans. He has been in and out of uniform since Dec. 7, 1941, and any information about his activity from day to day must come from the Navy Department.

House Reviews

Continued from page 41

TOWER, K. C.

followed by Paul Kirkland, who has a routine which includes juggling and balancing.

Next-to-closing is taken by Miss Royce. Teaser act with doves is done with finesse, and she rates the applause she gets.

Rousse & Co. close with magic act. Mystic has a smooth line of patter. Assisted by a blonde. Biz o. k. when caught. *Earl.*

STANLEY, PITT

Pittsburgh, Jan. 29.

Jimmie Lunceford Orch (16), Miller Bros. & Lois, Mabel Scott, Bob Howard, Tim Moore & Vivien Harris, James Young, Dan Grissom, Joe Thomas, James Crawford; 'Andy Hardy's Double Life' (M-G).

Torrid tempos of Jimmie Lunceford haven't diminished any since last visit to WB deluxer around a year ago, but the swingmaster hasn't picked his surrounding acts with the same care he usually exercises. Outside of Bob Howard, whose session at the piano is a show-stopper, turns are strictly second-rate and weaken total effect.

Working in one, Tim Moore & Vivien Harris start out satisfactorily with their comedy chatter, but have nearly five minutes of tired chatter at the end leading up to a whiskered gag, which takes them off to an embarrassingly small hand. Mabel Scott, who has more energy than voice, puts a lot of fire but little distinction into 'Fuzzy Wuzzy' and a swing 'Bonnie Lies Over the Ocean' that's over-arranged, and dance trio of Miller Brothers and Lois doesn't rate more than just fair. Howard should rate the next-to-closing spot over them, since he tears the house apart with his keyboard tricks, especially when he gives his crack imitation of an old-fashioned player piano.

Lunceford heats the stage up plenty with those blazing rhythms, and turns up a couple of soloists who crack the palms wide open. That's particularly true of Freddy Webster, trumpet ace, who does a spectacular job on the old tune, 'Yesterday.' Joe Thomas, saxman, scores on 'Keep Smiling.'

Biz big, first time Stanley's ever had a Hardy pic while also playing a stage attraction. *Cohen.*

EMBASSY, N. Y.

(NEWSREELS)

While this layout had plenty of display appeal for the lobby, the fare as unfolded was somewhat of a letdown last Thursday (28). Biggest puller-inner was the suggestion of the Roosevelt-Churchill meeting in Casablanca, comprising stock shots put together by Fox while the actual films of the historic conference were en route from North Africa. Titles and billing made it appear they had some McCoy material, but as the clip unfolded it was disappointing. It all consisted of library research, with shots of President Roosevelt and Prime Minister Churchill at previous conferences.

Story is made timely, however, by the comments of Lowell Thomas. Subject also shows pictures of Generals Giraud and de Gaulle, as well as those of Stalin and Generalissimo Chiang Kai-shek. Thomas explains why the Red and Chinese leaders could not attend the historic conference.

War sequences, both military action and preparations, provide most of the other material. Most topical are official Soviet shots (U) showing Red soldiers mopping up Nazis as they try to escape Stalingrad.

From the home sector is a clip (M-G) showing how Uncle Sam trains paratroops for European invasion. Film records of their training routine are among the highlights of the army and navy material making up the show. Paramount supplies the story of Capt. Eddie Rickenbacker on a tour of Detroit, inspiring workers to speed up production.

A Universal clip shows the Coast Guard going in for horsemanship to patrol the beaches. H. V. Kaltenborn's answer routine, also U, continues to be well liked. Remainder is average.

MARRIAGES

Donna Reed, film actress, to William Tuttle, studio makeup man, Jan. 31, Beverly Hills.

Marion Maxson to Edward M. Grey in Gloversville, N. Y., Jan. 23. He's manager of Empire theatre, Glens Falls, N. Y.

Elsa Rothman to Johnny Serin, in Hernando, Miss., Jan. 18. Groom is former drummer with Pancho's orch, now in the navy.

Joanne Price to Lt. Clyde Coldren, in Pittsburgh, Feb. 2. Bride is a cafe singer-pianist.

Literati

Appeal O'Donnell Libel Verdict

John O'Donnell, Washington bureau head for the N. Y. Daily News, was awarded $50,000 damages by a jury Friday (29) in his libel suit against the Philadelphia Record. But as soon as court opened, Major Lemuel B. Schofield, counsel for the Record, moved for a mistrial on the basis of information privately disclosed the night before in the chambers of Judge Joseph Sloane and counsel for both sides.

Although it wasn't brought out in open court, it was learned that a court officer had reported that the jury had made their decision 'in three, five or seven minutes.' The case took nine days to present—eight of it straight evidence and testimony. Decision in so short a time, in the minds of defense counsel, showed that the jury had given the case insufficient consideration.

Judge Sloane denied the motion for a mistrial, opposed by O'Donnell's counsel on the grounds that it impugned the integrity of the jury.

Schofield then moved for a new trial. Judge Sloane set Thursday (4) for argument before himself and the two other judges of Common Pleas Court.

O'Donnell based his suit on a Record editorial which claimed that the News correspondent was pro-Nazi and anti-British. The editorial was written by the Record's publisher, J. David Stern, the day after the News printed a story by O'Donnell declaring that U. S. destroyers were convoying British ships on the Atlantic. The story was printed in April, 1941. The story was branded 'a deliberate lie' by President Roosevelt.

Stern declared that he had written the editorial 'in good faith' after he had talked to associates of O'Donnell, who repeated the News staffer's alleged pro-Hitler views.

Witnesses for the Record included Stephen J. Early, President Roosevelt's press secretary. Among those who testified for O'Donnell was Senator Charles W. Tobey, who gave O'Donnell an interview on which he based his story.

Sally Benson Blasts Blurbs

With a seriousness and smear-technique completely out of tempo with the otherwise adult humor that marked WHN's 30-minute 'Author Meets Critics' program Monday night (1), Sally Benson took occasion to throw some pot shots at the jacket blurb written by Bennett Cerf, Random House publisher, for S. J. Perelman's new book on humorous sketches, 'The Dream Department' Stanza had Miss Benson, Whit Burnett, Story Mag ed and author of 'This Is My Best,' and Fred Schwed, who authored 'Men About Books,' lined in the critics' department aiming gentle barbs at Perelman and his new tome. Actually the rapid crossfire emerged as a tribute to Perelman's rich gifts as a humorist.

As such the program afforded many moments of a distinctive, adult quality, punctuated only by Miss Benson's thrusts at Cerf. Author of 'Junior Miss' sketches, in all seriousness, advised book purchasers to 'skip the blurb,' asserting Cerf tries to be funnier than Perelman but fails. Midway through program she resumed blurb attack again to obvious embarrassment of Burnett who finally succeeded in having subject dropped with assertion that even if, as Miss Benson argued, Cerf had written a poor blurb, 'it was the only poor one he had ever written in his life.'

Cerf's RH firm published Miss Benson's 'Junior Miss' and a situation arising from the dramatization thereof figures in her personal attitude, according to inside dope.

Farewell to Four

Overseas Press club will drink a farewell toast at its weekly luncheon in New York today (Wednesday) to four of its members about to leave for assignments abroad.

Correspondents are Ralph J. Frantz of N. Y. Herald Tribune, who is treasurer of the Overseas Press club; Peggy Hull, freelancer; Joseph D. Ravetto, former United Press staffer and 'Variety' correspondent in Paris, Rome and Madrid, and more recently head of the Italian section of the Office of War Information shortwave radio section, who's going abroad for the OWI, and Randall Gould, former editor of the Shanghai Evening Post and Mercury.

George Adams Retires

George Adams, one of the oldest Minneapolis newspapermen in point of service and a one-time theatrical press agent, is retiring. He will be succeeded as Evening Times' managing editor by Manus McFadden, who moves up from news editor.

Before going to the Times, Adams was managing editor and part owner of the Star there. He sold his interest in that evening sheet to the Cowles of Des Moines. Adams for many years was managing editor of the Minneapolis Journal, also acquired by the Cowles and combined with the Star.

LITERATI OBITS

Mrs. Mildred Hardenbergh Moran, 44, wife of Charles Moran, magazine writer, died in N. Y., Jan. 28. Before her marriage she ' d been a feature writer on The Brooklyn Eagle and the Macfadden publications.

Joseph McCord, 62, once on The Baltimore Sun and The Brooklyn Eagle, died in Los Angeles recently.

Alfred Jones, 53, editor in chief of the Beaumont, Texas, Journal and Beaumont Enterprise and a director of the Enterprise Co., died Jan. 25 in Beaumont.

Lemuel F. Parton, 62, author of the daily column 'Who's News Today,' published in the N. Y. Sun and syndicated, died Jan. 30 in N. Y.

George Welsh, 95, last survivor of the Stanley expedition sent to Africa in 1869 by James Gordon Bennett, of the N. Y. Herald to find the missing missionary, Dr. David Livingstone, died in London, Ont., Jan. 29.

Alexander R. Sharton, 62, who had been publisher of the Journal of Commerce (N. Y.) from 1927 to 1941, died in N. Y. Jan. 31.

H. C. Ogden, 74, owner and publisher of a chain of daily and weekly newspapers in West Virginia, died in Wheeling Jan. 31.

Edward Eksergen, 69, cartoonist, who was widely known by his artist's signature of 'Eddie Ecks,' died recently at his home in St. Louis of pneumonia. Once sports cartoonist for the N. Y. Times, Eksergen switched to St. Louis Star and later worked for 18 years with Globe-Democrat.

H. Wirt Steele, 68, former Houston, Texas, advertising man and Fort Wayne, Ind., newspaperman, died Jan. 17 in Houston.

Robert J. French, 37, sports editor of the Philadelphia Inquirer, died in Philadelphia, Feb. 1.

Robert Harborough Sherard, 81, great grandson of the poet, William Wadsworth, and himself an author, died in London, Jan. 31.

Defer 48 Hr. Week

Continued from page 7

order ever has been issued requiring the industry to operate on that schedule. This situation is expected to be ironed out this week, with arrival from San Francisco of William Hopkins, regional director for the WMC, and his assistant, George E. Bodle.

Following an earlier meeting with WMC representatives it had been suggested that management and labor try to get together on a voluntary agreement for a longer week. Negotiations were dropped when several unions expressed opposition to the plan unless time and a half was paid after 36 hours, as now called for in most contracts.

Unions, spearheaded by IATSE grips, propertymen and juicers, took position most of them are now working 48 hours and getting premium after 36. Under proposed agreement time and a half would not have started until after 40 hours.

Further discussion of proposed 48-hour week and objection of certain IA unions is expected when Richard Walsh, IATSE prexy, arrives here tomorrow (3) for conferences with local leaders. Beef over longer work week without premium scale starting after 36 hours was taken to Denver meeting of IATSE general executive committee by William Barrett, Cappy Duval and Mickey Moran, representing studio grips, Local 80; Affiliated Property Crafts men, Local 44; and Set Electricians, Local 723. Understood action was deferred until prexy Walsh had an opportunity to personally gander the situation and talk with Pat Casey and other producer representatives.

Advance Production Chart

(Continued from page 23)

William Sickner. Cast: Johnny Back Brown, Tex Ritter, Fuzzy Knight, Jennifer Holt, Jimmy Wakeley Trio.

HI 'YA, CHUM, formerly **PASSING THE BUCK**, comedy; asso. prod., Howard Benedict; dir., Harold Young; Original screen play, Edmund L. Hartmann; camera, Charles Van Enger. Cast: The Ritz Brothers, Jane Frazee, Robert Paige, June Clyde.

THE LONE STAR TRAIL, outdoor-adventure; asso. prod., Oliver Drake; dir., Ray Taylor; screenplay, Oliver Drake; original story, Victor Halperin; camera, William Sickner. Cast: Johnny Mack Brown and Tex Ritter, Fuzzy Knight, Jennifer Holt, The Jimmy Wakeley Trio.

IT AIN'T HAY, comedy; asso. prod., Alex Gottlieb; dir., Erle C. Kenton; screenplay by Allen Boretz and John Grant, based on 'Princess O'Hara,' by Damon Runyon; camera, Charles Van Enger. Cast: Bud Abbott and Lou Costello, Grace McDonald, Cecil Kellaway, Eugene Pallette, Patsy O'Connor, Leighton Noble, Shemp Howard, Samuel S. Hinds, Eddie Quillan, Richard Lane, The Vagabonds, The Step-Brothers, The Hollywood Blondes.

FRANKENSTEIN MEETS THE WOLF-MAN, horror; prod., George Waggner; dir., Roy William Neill; original screenplay, Curtis Siodmak; camera, George Robinson. Cast: Ilona Massey, Patric Knowles, Bela Lugosi, Lionel Atwill, Maria Ouspenskaya, Lon Chaney.

THE AMAZING MRS. HOLLIDAY, formerly **FOREVER YOURS**, comedy-drama; prod., Bruce Manning; asso. prod., Frank Shaw; screenplay by Boris Ingster and Leo Townsend; original story by Sonya Levien; camera, Woody Bredell. Cast: Deanna Durbin, Edmond O'Brien, Barry Fitzgerald, Arthur Treacher, Harry Davenport, Grant Mitchell, Frieda Inescort, Elisabeth Risdon.

HI BUDDY (tent. title), musical; asso. prod., Paul Malvern; dir., Harold Young; original screenplay, Warren Wilson; camera, John Boyle. Cast: Robert Paige, Harriet Hilliard, Dick Foran, Marjorie Lord, Bobs Watson, Gus Schillings, The Step-Brothers, The King's Men, The Four Sweethearts.

HE'S MY GUY, musical; asso. prod., William Cowan; dir., Edward F. Cline; screenplay by M. Coates Webster and Grant Garrett; original story by Kenneth Higgins; camera, John Boyle. Cast: Joan Davis, Dick Foran, Irene Hervey, Fuzzy Knight, Gertrude Niesen, Samuel S. Hinds, The Mills Brothers, The Diamond Brothers, Dorene Sisters, Louis DaPron.

WHITE SAVAGE, romantic drama; prod., George Waggner; dir., Arthur Lubin; screenplay, Richard Brooks; original story, Peter Milne; camera, Lester White. Cast: Jon Hall, Maria Montez, Sabu, Don Terry, Turhan Bey, Thomas Gomez, Sidney Toler, Constance Purdy.

KEEP 'EM SLUGGING, formerly **BAD COMPANY**, melodrama; asso. prod., Ben Pivar; dir., Christy Cabanne; screenplay, Brenda Weisberg; original story by Edward Handler and Robert Gordon; camera, William Sickner. Cast: The Dead End Kids and The Little Tough Guys with Huntz Hall, Bobby Jordan, Gabriel Dell, Norman Abbott, Evelyn Ankers, Don Porter, Elyse Knox, Shemp Howard, Samuel S. Hinds, Frank Albertson, Mary Gordon.

CAPTIVE WILD WOMAN (tent. title), horror; asso. prod., Ben Pivar; dir., Edward Dmytryk; screenplay by Henry Sucher and Griffin Jay; original story by Ted Fithian and Neil P. Varnick. Cast: Evelyn Ankers, John Carradine, Acquanetta, Milburn Stone, Lloyd Corrigan, Martha MacVicar, Vince Barnett and Grant Withers.

RHYTHM OF THE ISLANDS, formerly **ISLE OF ROMANCE**, musical; asso. prod., Bernard W. Burton; dir., Melville Shyer; original story by Oscar Brodney; screenplay, Oscar Brodney and M. M. Musselman. Cast: Allan Jones, Jane Frazee, Andy Devine, Mary Wickes, Ernest Truex, The Step Brothers, The Horton Dancers and Acquanetta.

GOOD MORNING, JUDGE (tent. title), comedy; asso. prod., Paul Malvern; dir., Jean Yarbrough; no writing credits; camera, John Boyle. Cast: Dennis O'Keefe, Louise Allbritton, Mary Beth Hughes, J. Carroll Naish, Louise Beavers, Samuel S. Hinds, Oscar O'Shea, Marie Blake, Don Barclay, Murray Alpers, Frank Faylen, Ralph Peters, Ruth Warren.

COWBOY IN MANHATTAN (tent. title), formerly **COWBOY FROM MANHATTAN**, musical; asso. prod., Paul Malvern; dir., Frank Woodruff; no writing credits; camera, Elwood Bredell. Cast: Robert Paige, Frances Langford, Leon Errol, Walter Catlett, Dorothy Granger, George Cleveland, Lorin Raker.

OH, DOCTOR (tent. title), comedy; prod., Alex Gottlieb; dir., Charles Lamont; screenplay by Robert Lees, Frederic Rinaldo and John Grant; original story by True Boardman; camera, Charles Van Enger. Cast: Bud Abbott and Lou Costello, Ginny Simms, Patric Knowles, Elyse Knox, Marc Lawrence and Johnny Long and His Orchestra.

ALWAYS A BRIDESMAID (tent. title), musical comedy; asso. prod., Ken Goldsmith; dir., Erle C. Kenton; no writing credits; camera, John Boyle. Cast: The Andrews Sisters, Patric Knowles, Grace McDonald, Charles Butterworth, Billy Gilbert, Edith Barrett and The Jivin' Jacks and Jills.

DON WINSLOW OF THE COAST GUARD, serial; asso. prod., Henry MacRae; dirs., Ray Taylor and Lewis D. Collins; screenplay, Paul Huston, George H. Plympton, Griffin Jay; additional dialogue, Richard Brooks. Cast: Don Terry, Walter Sande, Elyse Knox, June Duprez, Philip Ahn, Lionel Royce, Nestor Paiva.

Universal Pix Now in Production

FLESH AND FANTASY, co-prods., Charles Boyer and Julien Duvivier; dir., Julien Duvivier; no writing credits; camera, Stanley Cortez and Paul Ivano. Cast: Charles Boyer, Edward G. Robinson, Barbara Stanwyck, John Garfield, Thomas Mitchell, Anna Lee, C. Aubrey Smith, Dame May Whitty, Edward Fielding, June Lang, Frank Mitchell, Charles Winninger, Grace McDonald, Lane Chandler, Clarence Muse, Mary Ann Hyde, Alan Curtis, Gloria Jean, Frank Craven, Erville Alderson and Kate McKenna.

WE'VE NEVER BEEN LICKED, drama; prod., Walter Wanger; dir., John Rawlins; no writing credits; camera, Milton Krasner. Cast: Richard Quine, Anne Gwynne, Noah Berry, Jr., Martha O'Driscoll, Harry Davenport, William Frawley, Edgar Barrier, Bill Stern, William Bleese.

CORVETTES IN ACTION, melodrama; prod., Howard Hawks; dir., Richard Rosson; no writing credits; camera, Harry Perry. Cast: Randolph Scott and Barry Fitzgerald.

THE PHANTOM OF THE OPERA, operatic drama; prod., George Waggner; dir., Arthur Lubin; no writing credits; camera, Hal Mohr. Cast: Nelson Eddy, Susanna Foster, Claude Rains, Edgar Barrier, Jane Farrar, Barbara Everest.

DESTINY (tent. title), horror; asso. prod., Ford Beebe; dir., Robert Siodmak; no writing credits; camera, George Robinson. Cast: Robert Paige, Louis Allbritton, Evelyn Ankers, Frank Craven, J. Edward Bromberg, Samuel S. Hinds and Lon Chaney.

CROSS YOUR FINGERS (tent. title), musical; asso. prod., Howard Benedict; dir., Edward Lilley; no writing credits; camera, Hal Mohr. Cast: Allan Jones, Kitty Carlisle, Leo Carrillo, William Frawley, Lee Patrick, Gus Schilling, Samuel S. Hinds, Alvino Rey and His Orchestra with The King Sisters.

Warners

Studio	Promised '42-'43	Com-pleted	Shoot-ing	Now Cutting	To go
No set number	20	3	12		0

Pictures in cutting room or awaiting release:

ARSENIC AND OLD LACE, drama; prod.-dir., Frank Capra; screenplay, Julius J. and Philip G. Epstein; from stage play by Joseph Kesselring; camera, Sol Polito. Cast: Cary Grant, Priscilla Lane, Raymond Massey, Peter Lorre, Jack Carson, Joseph Hull, Jean Adair, John Alexander, Charles Lane, Edward McNamara, Edward McWade.

THE CONSTANT NYMPH, drama; prod., Henry Blanke; dir., Edmund Goulding; screen play, Kathryn Scola; from the novel by Margaret Kennedy and the play by Margaret Kennedy and Basil Dean; camera, Tony Gaudio. Cast: Charles Boyer, Joan Fontaine, Brenda Marshall, Alexis Smith, Charles Coburn, Dame May Whitty, Jean Muir, Peter Lorre.

WATCH ON THE RHINE, drama; prod., Hal B. Wallis; dir., Herman Shumlin; no writing credits; camera, Merritt Gerstad. Cast: Bette Davis, Paul Lukas, Geraldine Fitzgerald, Lucile Waltson, Beulah Bondi, George Coulouris, Donald Woods, Hendy Daniell, Donald Buka, Eric Roberts, Janis Wilson, Mary Young, Kurt Katch, Edwin Kaiser, Robert O. Davis, Clyde Fillmore, Frank Wilson, Clarence Muse.

DESERT SONG, drama; prod., Robert Buckner; dir., Robert Florey; no writing credits; camera, Bert Glennon; technicolor director, Natalie Kalmus. Cast: Dennis Morgan, Irene Manning, Bruce Cabot, Victor Francen, Lynne Overman, Gene Lockhart, Faye Emerson, Marcel Dalio, Felix Bacch, Gerald Mohr, Joole Johnson, Curt Bois, Albert Morin, Jack LaRue, William Edmunds, Wallis Clark.

PRINCESS O'ROURKE, drama; prod., Hal B. Wallis; written and directed by Norman Krasna; camera, Ernie Haller. Cast: Olivia de Havilland, Robert Cummings, Charles Coburn, Jack Carson, Jane Wyman, Harry Davenport, Gladys Copper, Minor Watson, Nan Wynn, Curt Bois, Ray Walker.

MYSTERIOUS DOCTOR, melodrama; dir., Ben Stoloff; no writing credits. Cast: Lester Matthews, Art Foster, Hank Mann, Forrester Harvey, Clyde Cook, Frank Mayo, Matt Willis, Harvey de Becker, Creighton Hale, John Loder, Stuart Holmes.

ADVENTURES OF MARK TWAIN, drama; prod., Jesse L. Lasky; dir., Irving Rapper; no writing credits; camera, Sol Polito. Cast: Fredric March, Alexis Smith, Donald Crisp, Alan Hale, John Carradine, Bill Henry, Robert Barrat, Walter Hampden, Joyce Reynolds, Whitford Kane, Percy Kilbride, Nana Bryant.

BACKGROUND TO DANGER, drama; prod., Jerry Wald; dir., Raoul Walsh; no screen credit nor camera. Cast: George Raft, Brenda Marshall, Sydney Greenstreet, Peter Lorre.

EDGE OF DARKNESS, drama; prod., Henry Blanke; dir., Lewis Milestone; screenplay, Robert Rossen; based on novel by William Woods; camera, Sid Hickox. Cast: Errol Flynn, Ann Sheridan, Walter Huston, Nancy Coleman, Helmut Dantine, Judith Anderson, Ruth Gordon, John Beal, Morris Carnovsky, Charles Dingle, Roman Bohnen.

THANK YOUR LUCKY STARS; prod., Mark Hellinger; dir., David Butler; no writing credits; camera, Arthur Edeson. Cast: Joan Leslie, Dennis Morgan, Eddie Cantor, Dinah Shore, Bette Davis, Errol Flynn, Humphrey Bogart, Olivia de Havilland, Ida Lupino, George Raft, Alexis Smith, John Garfield, Ann Sheridan, Julie Bishop, Jack Carson, Alan Hale, Sydney Greenstreet, Gig Young, Irene Manning, Gene Lockhart, George Tobias, Jane Wyman.

ACTION IN THE NORTH ATLANTIC, drama; prod., Jerry Wald; dir., Lloyd Bason; screenplay, John Howard Lawson and W. R. Burnett; no camera credit. Cast: Humphrey Bogart, Raymond Massey, Alan Hale, Peter Whitney, Julie Bishop, Sam Levene.

AIR FORCE, war drama; prod., Hal B. Wallis; dir., Howard Hawks; asst. dir., Jack Sullivan; no story credit; camera, James Wong Howe; aerial cameras, Elmer Dyer and Charles Marshall. Cast: John Garfield, Gig Young, Harry Carey, George Tobias, Arthur Kennedy, James Brown, John Ridgely, Stanley Ridges, Ray Montgomery, Charles Drake, Moroni Olsen, Edward S. Brophy, Richard Lane, Bill Crago, Ward Wood.

Warners Pix in Production

OLD ACQUAINTANCE, drama; prod., Henry Blanke; dir., Vincent Sherman; no writing credits; camera, Sol Polito. Cast: Bette Davis, Miriam Hopkins, John Loder, Gig Young, Dolores Moran, Roscoe Karns, Esther Dale, Phillip Reed, Anne Revere, Ann Doran.

MISSION TO MOSCOW, drama; prod., Robert Buckner; dir., Michael Curtiz; no writing credits; camera, Bert Glennon. Cast: Walter Huston, Ann Harding, George Tobias, Eleanor Parker, Richard Travis, Jerome Cowan, Barbara Everest, Maria Palmer, Felix Basch, Leigh Whipper, Minor Watson, Vladimir Sokoloff, Oscar Homolka, Moroni Olsen, Roman Bohnen, Ray Walker, Maurice Schwartz.

DEVOTION, drama; prod., Robert Buckner; dir., Curtis Bernhardt; no writing credits; camera, Ernie Haller. Cast: Olivia de Havilland, Ida Lupino, Nancy Coleman, Paul Henreid, Montagu Love, Arthur Kennedy, Victor Francen, Ethel Griffies, Dame May Whitty, Odette Myrtil, Forrester Harvey, Marie De Becker, Edmond Breon.

Radio's Joy

Continued from page 1

and spot time. They have found that the flexibility of radio is a natural for their purpose, such as ballyhooing premieres and films that the distributors have suddenly decided to release ahead of the originally-planned date.

The big films, especially, are up against an advertising and exploitation problem with national periodicals. One monthly, plotting its June issue, only had seven ad pages left, and gave out with a routine almost approximating 'Get away bum, you bother me,' when an ad agency, on behalf of a film distrib, wanted to contract for four pages in color. The mag's ad manager gave the agency contact the feeling that he was getting a special dispensation in being permitted to place two pages, 'and never mind the color; we can't be bothered,' etc.

The big mags all have tales to tell of fancy space contracts they must nix, in order to maintain the 10% paper ratio cut per quarter.

N. Y. News' Stance

The N. Y. News' editorial and running campaign, 'Don't buy a News; borrow one,' in the interests of paper conservation, was coupled originally with a frank editorial that efforts to cut circulation would be made, and that advertisers would be urged to cut their space, although an increase in advertising rates is expected. Some of the amusements have taken the editorial too literally, and already have curtailed their lineage 10%, although the increase in rates hasn't as yet materialized. Result is that the News advertising dept. feels that this is carrying it a bit too far.

Capt. J. M. Patterson's tabloid made a bit of journalistic history with its frank exposition, although the Friends of Democracy, Inc., L. M. Birkhead, national director, which has been sniping at the News for months, has its own statistics on the cut.

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